No.1

AMAZING WORLD OF DC COMICS

★ COMICS ★ MOVIES ★ ANIMATION ★ NEWS AND REVIEWS ★ BEHIND THE SCENES ★ JULY 1974 ★ $1.50

EXCLUSIVE INTERVIEW WITH JOE KUBERT

ON THE SET OF TV'S SUPERMAN

NEVER-BEFORE PUBLISHED! JACK KIRBY'S "IN THE DAYS OF THE MOB"

HOW A COMIC BOOK IS CREATED

PLUS: SPECIAL FEATURES AND *Shadow*

July/August 1974 Issue no. 1

CARMINE INFANTINO
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(whether they knew it or not)

OUR COVER: N.P.P. Publisher and famed artist **CARMINE INFANTINO** presents us with a depiction of the many characters he has rendered over the years. For an index on our cover, see page 45.

INSIDE FRONT COVER: At any time, George (Superman) Reeves was liable to break up the tension of TV production. He's shown here with Noel Neill in the wardrobe room, early 1955.

OUR CENTERSPREAD: An unpublished cover for The Shadow by Mike Kaluta, presented in poster-size. The reason why this gem was never printed is that Frank Robbins' interior artwork inspired him to do the cover too.

BACK COVER: JOE KUBERT, featured in this issue's interview, offers his conception of the Golden Age Hawkman and Hawkgirl, one of his first assignments for National.

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THE AMAZING WORLD OF DC COMICS, Vol. 1, No. 1, July-August, 1974. Published bi-monthly by National Periodical Publications, Inc., P.O. Box 116, Radio City Station, New York, N.Y. 10019. Copyright © 1974 by National Periodical Publications, Inc. Single copies $1.50. Orders for issue #2 now being accepted. TARZAN is a copyrighted character of Edgar Rice Burroughs, Inc.

COMIC ART COLLECTION

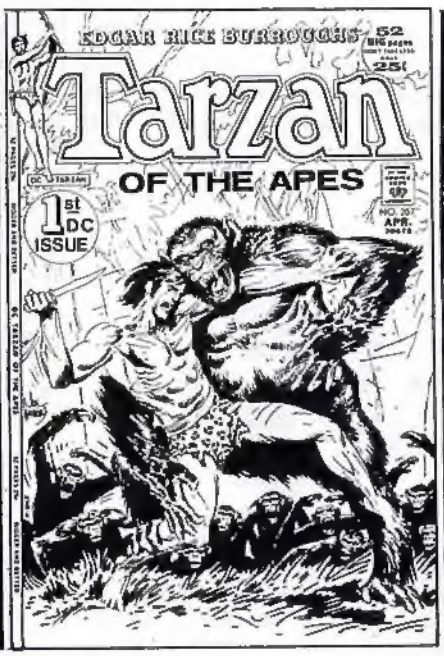
THE CELEBRATED JOE

To get to Dover, New Jersey, you hop a commuter's bus from New York City and ride for perhaps an hour and a half. It's the last stop. Out in the open country which seems to surround Dover you feel far more than forty miles from the Big Apple. If you're like me, in Dover for an interview with DC Editor and Artist Joe Kubert, once you're off the bus in Dover you head for the nearest diner. Finding it closed, you call Joe.

Joe's house overlooking Dover is thirteen years old. He had it built according to his needs when he first moved to Dover. "I pretty much know where every screw and nail and plank is placed," he says.

Inside the house one finds it filled with Joe's kids, all but one teenagers or fully grown, and dogs, furniture from the family's Mexico vacations, and artwork on the walls. One extraordinary piece consists of several storyboard frames from GERTIE THE DINOSAUR, one of the earliest animated cartoons, the gift of Harry Chesler, one of Joe's earliest employers. The whole is overseen by Joe's wife of 23 years, Muriel.

Upstairs, through a bedroom and a hallway flanked by closets, is the artistic center of the home, and one of the most important rooms in the comics industry, Joe Kubert's studio. It is an attic filled with models, books, magazines, artwork, awards, photographs, an exercise machine and a very prominent drawing board, where Joe does almost all of his work. While the offices of National Periodicals are tame and quiet for the rambunctious comics publishing industry, Joe still finds the hubbub there prohibitively distracting. In a corner is another worktable where Joe's 12-year-old son Adam does his lettering work for his old man. The artwork laying around is priceless stuff, gifts from Harry Chesler



MR. K: KUBERT

INTERVIEWED BY GUY H. LILLIAN III

and a lifetime in the comics business. Work by the famous and the obscure, men prominent in the industry even today and those long ago forgotten are all represented. The Alley Joe won several years ago as the best comic book penciller sits in back of a plastic model on a shelf.

I explained to Joe before we switched on the tape recorder that what **THE AMAZING WORLD OF DC COMICS** *wanted from him was a look "inside Kubert," a glimpse not only of his professional life but of the things in his personality which made him a comics artist, especially the prominent one he is.*

MOSTLY [I said] WE WANT YOU TO JUST TALK . . . TO FIND OUT EVERYTHING WE CAN ABOUT JOE KUBERT.

To start from the beginning, I'm going to be 48 years old, almost 35 years of which were spent in this business. I started drawing comics when I was about 12½ years old, at a time when instead of two, three or four comic book publishers, there were 25 or 30 of them. At a time when a kid like myself could go the full rounds of these places in an afternoon, hopping from one place to the other trying to get them to purchase some of my art.

I was attending the High School of Music and Art, and living in Brooklyn. It was an hour and a half trip by subway, adding up to three hours every day. Many times my buddy Norman Maurer—who would much later work with me on the 3-D books for St. John, TOR, etc.—we were in the same class and we would play hooky for the day. I hope my kids never hear this. We would meet before school and say, "Well, it looks like a nice day; let's make the rounds!" We'd take some of our sample drawings and we would make the rounds of the publishing houses. We knew this was the kind of thing we wanted to do. Comic book drawing . . . telling stories pictorially as excitingly as we possibly could. We'd been bitten by the comic strip bug.

HOW MUCH LUCK DID YOU HAVE?

We had a great deal of luck. But, actually, our "success" stemmed more from being pestiferous than anything else. We would come up to a place and the editor would look at our stuff and say, "I'm sorry; go home and start practicing." We'd go home and practice some more. In a few days we'd bring up another sketch. He's say, "You kids here *again?* This stuff is still not anywhere near good enough so we can use it. Go home—and practice some more!" And that's exactly what we did, till finally we just wore 'em down, and they finally bought our stuff.

KMAN
ARMED WITH A WEAPON OF THE PAST, THE WINGED WONDER BATTLES AGAINST WEAPONS OF THE FUTURE...IN... The Alien Who Moved the World
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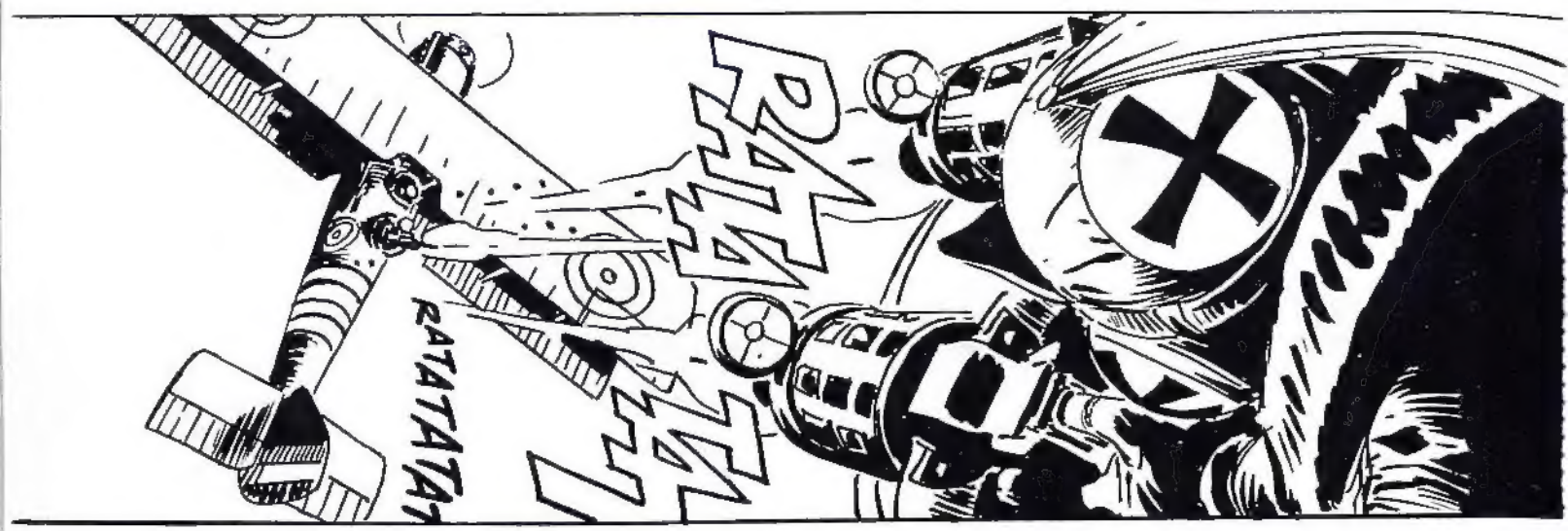


DO YOU REMEMBER YOUR FIRST PROFESSIONAL JOB?

One of the first jobs that I did was probably for Harry Chesler who had a shop which consisted of people like Charlie Sultan, George Tuska, Ruben Moriera, about half a dozen other guys—some of the real old-timers. This was about thirty-five years ago. I had gone up there looking for work, and instead of turning me away the man was kind enough to say, "I can't use your work, but you show *some* talent. How about coming up here after school every day for a couple of hours, and I'll give you five bucks a week. Just sit up here and draw. I'll have the other guys come and kind of critique your stuff." It was the greatest thing that anybody could have ever done for me.

A lot of years have passed since then, Guy. About two years ago my wife happened to be in a local picture framing store and an old gentleman next to her noticed my name on her package. It was Harry Chesler, and he lived about ten minutes from here. I hadn't seen him in over 30 years. He followed my wife over to the house. I hadn't known he was coming . . . and at first I didn't recognize him! He said, "You know me, don't you? Do you recall thirty-five years ago?" He had the same cigar—anyone who worked for Harry will always remember that he had a cigar stuck in one side of his face at all times—and his hat cocked to one side, and always wore a vest. I said, "Oh my God!" It was really great to see that man again.

He still owns a lot of the work from 40 or more years ago. He had the creator of **LITTLE NEMO** working for him and had some of the originals from that. Plus the frames from **GERTIE THE DINOSAUR** which he gave me and which I have framed downstairs.

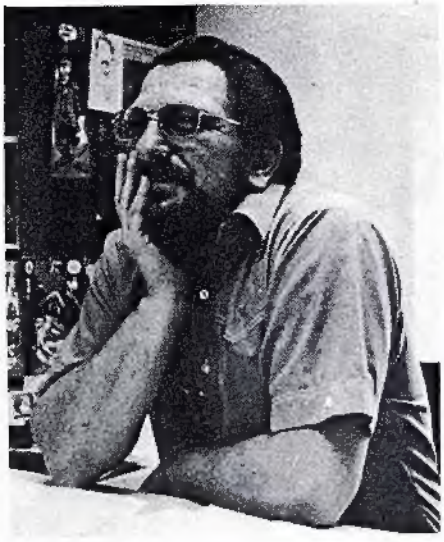
LET'S GO BACK FURTHER. WHEN DID YOU START READING OR DRAWING?

Probably since I was a kid—reading stuff like **FLASH GORDON**, Foster's **TARZAN** and **PRINCE VALIANT** later on—**TERRY AND THE PIRATES.** In movies it was of course **KING KONG, SCARFACE**(with Paul Muni).**TRADER HORN, TARZAN,** and things like that. Terribly stimulating—in addition to the reading that I did, Kipling's **JUNGLE BOOKS** and such. I have been drawing since I was about four years old. As a matter of fact, at that age, what a lot of the older guys would do would be to supply me with a box of chalk so I would draw things on the sidewalks and gutters. I loved to cover the sidewalks with chalk drawings . . . that's *really* the beginning of my career.

SOUNDS LIKE A GOOD BACKGROUND FOR A COMIC BOOK ARTIST.

I've always been convinced that one factor which makes guys like myself come into our business is that we generally come from the type of background where, in lieu of doing things that were perhaps over our heads financially, we'd concentrate on things that were inexpensive and could be done anywhere. I think that drawing is enjoyable and needs no "second party" in doing it. It's one of the least expensive pastimes, and holds the least chance for getting a person into trouble. It seems to me, generally speaking, if I can generalize in this way, that guys who come from deprived areas, ghettoes and so on, find drawing a prime release . . . an outlet. By drawing, illustrating, one can get into a small corner and be by yourself, excluding things going on around. Also, it's a means of communication. A lot of guys

UNDER THE MERCILESS POUNDING OF THE HANGMAN'S GUNS... MY CONTROLS WERE BEING SHOT AWAY...
THE HANGMAN IS AN ADMIRABLE FOE! HE PURPOSELY HOVERED ABOVE HIS BOMBERS... WAITING FOR A STRAY FROM MY STAFFEL -- AND HE CAUGHT ME!
SPANNG
ZIINGG



from deprived areas don't verbalize as well as they'd like to. Therefore, they communicate by means of illustrations. My experience has been that a lot of the guys in our business come from this sort of background.

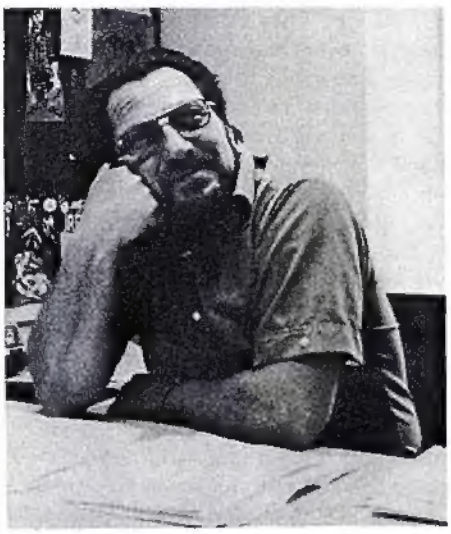
YOUR CAREER GREW GRADUALLY OUT OF ASSIGNMENTS?

It might be interesting to know how I was introduced to coming into the business in the first place. While I was still going to junior high school in Brooklyn there was a fellow by the name of Melvin Boudoff, who was going to school with me, the 7th or the 8th grade. I was drawing the kind of stuff then that most kids do—musclemen, things that remotely resembled **TARZAN**—and Melvin had a relative who happened to be involved with the **ARCHIE** group, then called M.L.J. I think Mr. Goldwater, the old man, was his relative or something, and Melvin suggested that I take my sketches up to M.L.J. and find out if I could get a job there. This was 1937 or 1938.

And I did. I took a subway into the city and I brought my work up there. I can still remember the smell of the place, the smell of the paper and the ink. At that time guys like Mort Meskin, Charlie Biro, Harry Shorten, Lynn Streeter—names probably forgotten in the long and distant past—were working on staff, getting perhaps 40 or 50 bucks a week. For me, it was like arriving in Valhalla—paradise. These guys treated me like I was their son. They were so friendly, they were so nice, they were so helpful ... here's a kid of 11 or 12, bringing these little squichhy nothing-type drawings ... and yet they patiently sat and talked to me and gave me the impetus to go ahead, making me feel there was a possibility that maybe, ultimately, I *could* get into this business. This is why, today, whenever a young person comes into the office and asks "Could I see you, Joe, could I talk to you?" or maybe "I wanna do drawing for comic books," I'll take the time to sit and talk. It's like a payment back for the kind of help that I got from almost everybody else on my way into the business.

HOW DID YOU COME TO WORK FOR DC?

When I broke into cartooning, D.C. was considered the *peak*. If you could tell anybody that you were working for DC, that was the acme, you couldn't go any further than that. DC was, as it still is, the biggest and the best in the business. I'm quite sure that a heckuva lot of young people today feel the same way, that if they could possibly swing a deal where their stuff can be published through DC ... well, then they've *made* it. But DC didn't come through for me until much, much later on in my career. Prior to that I probably worked for every



comic book house in the business, Timely, Avon, M.L.J., Quality, Biro and Wood, ... you name it. Matter of fact, Carmine Infantino and I did work for Avon together for a long time. Horror and science fiction and westerns, like **JESSE JAMES**. He pencilled and I made the stuff presentable by inking it.

After that, I'm not sure of the order in time, I packaged comics ... We had an office up on Park Avenue—that sounds great, but actually what it was was a brownstone squeezed in between all the fine buildings, the most disreputable looking place you've ever seen. Eight feet wide and six stories high; we had the top floor. Guys like Alex Toth, Carmine, Hi Rosen ... down the block, Howie Post ... a great number of guys were in that area, 35th Street and Park Avenue. This was shortly after World War Two, prior to my going into the army in '51.

WHERE'D YOU SPEND THE KOREAN YEARS?

I was drafted in '51, was in for two years. The first six months were spent in Fort Dix and the other year and a half in Germany.

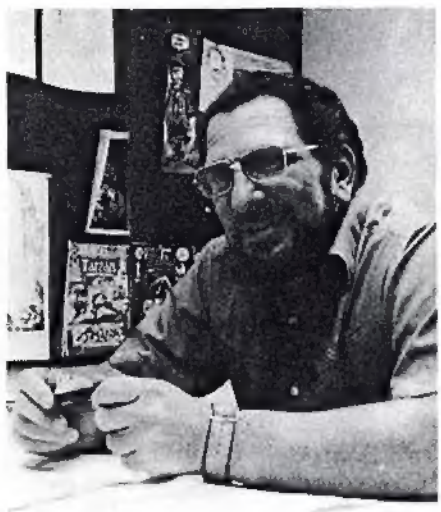
DO ANY DRAWING?

Oh yeah, all the time. I did some stuff not only for Army newspapers but I was working for National then, too. Julie Schwartz would accept a four-or-five page story from me once in a while.

I was assigned as permanent personnel in Sonthofen, in southern Germany, and it was just like being on a regular job. Once your eight hours were finished, whatever you did with the rest of your time was your own, more or less. That's when I would do my work for the comic books.

WHEN DID YOU START DOING WAR STRIPS?

Up at National, for Bob Kanigher. I had been producing magazines through the St. John Publishing Company. I was involved in the creation and production of the first 3-D magazines, **MIGHTY MOUSE, ONE MILLION YEARS AGO, TOR, THREE STOOGES,** all done with my very dear friend and partner, Norman Maurer. **TOR** was something I had thought of prior to my getting together with Norman. I had approached St. John prior to Norman's coming into the set-up; Norman was in California at the time. I had just gotten out of the army and Mr. Archer St. John seemed receptive to my producing a couple of magazines for him. I had approached Carmine first, and was almost in business with Carmine at the time, but he was wrapped up in work for National quite extensively and would have been able to devote only a small part of his time to my projects. I felt that this just



wouldn't work out. I turned to Norman, on the basis of his putting full time in. He came east to do the magazines.

The 3-D books came out and sold fantastically well for the first few issues. Immediately after, the entire market was drowned under a deluge of 3-D magazines, plus the publishing business generally was heading into a slump. We ultimately split ... Norman found himself moving into the movie industry, and I came to National.

I started working for Bob Kanigher. After several years we started **SGT. ROCK**, which was Bob's idea—his writing really set the character up—and it kicked off well.

ROCK'S BEEN GOING A LONG TIME. CAN YOU REMEMBER ANYTHING ABOUT THE CONCEPTION OF THE CHARACTER?

Well, it was sort of an evolution. As I say, it was strictly Bob Kanigher's idea to begin with, and all I was doing was illustrating some very excellent stories.

I felt as did Bob that Rock had to be a vet, which meant that he had to be an older kind of guy, a father figure to those who came in under him. It's hard to say how he was developed. I draw, as Bob contends, by the seat of my pants. I have to feel the thing intuitively.

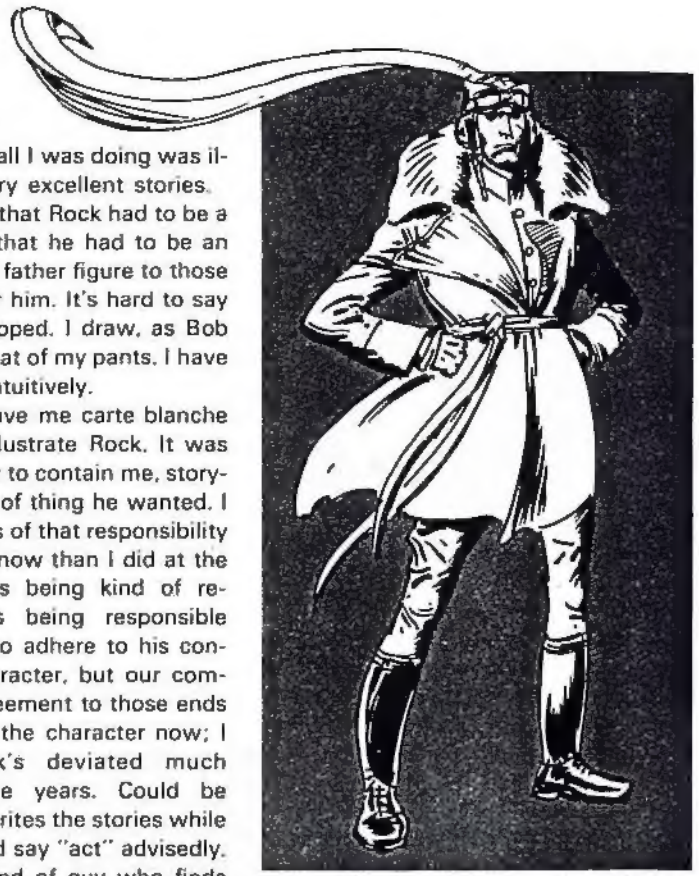
Anyway, Bob gave me carte blanche within reason to illustrate Rock. It was Bob's responsibility to contain me, storywise, into the kind of thing he wanted. I appreciate the onus of that responsibility a helluva lot more now than I did at the time, our positions being kind of reversed today. His being responsible meant that I had to adhere to his conception of the character, but our complete and total agreement to those ends are manifested by the character now; I don't think Rock's deviated much basically, over the years. Could be because Bob still writes the stories while I act as editor—and say "act" advisedly. Rock is still the kind of guy who finds himself in untenable, uncomfortable situations ... a war atmosphere ... where he has to look out for his "Boys" and himself. He doesn't like it, doesn't enjoy killing, doesn't kill for the sake of killing; if he could possibly get out of it, he would, but there is this matter of a sense of duty, responsibility, terms that are I think synonymous.

You know, it's funny, but ... illustrating or writing stories of any other conflict seems not to have the feasibility or credibility that the World War II stories have. It seems that the most recent wars like Korea or Vietnam are not acceptable reading matter. They are just too current, I guess. I can't pinpoint the reason for it, but sales were lousy on any book featuring that material.

LET'S TALK ABOUT YOUR EXPERIENCE WITH SYNDICATED STRIPS, *TALES OF THE GREEN BERETS*.

It happens to have been an excellent experience, Guy. It was one in which I enjoyed the opportunity to apply the comic book techniques to the syndicate media; in a market place that many of the people in the comic book business have tried to break into. To attest to that, I don't think there's any guy in this business who hasn't got at least one strip he hasn't been able to sell, gathering dust in his attic.

With **TALES OF THE GREEN BERETS** I was able to break *the* largest syndicate in the world, the New York-



News-Tribune Syndicate—the strip was in **THE NEW YORK NEWS, THE CHICAGO TRIBUNE**, many other papers before it petered out. The reasons for its having died are many and sundry and complicated.

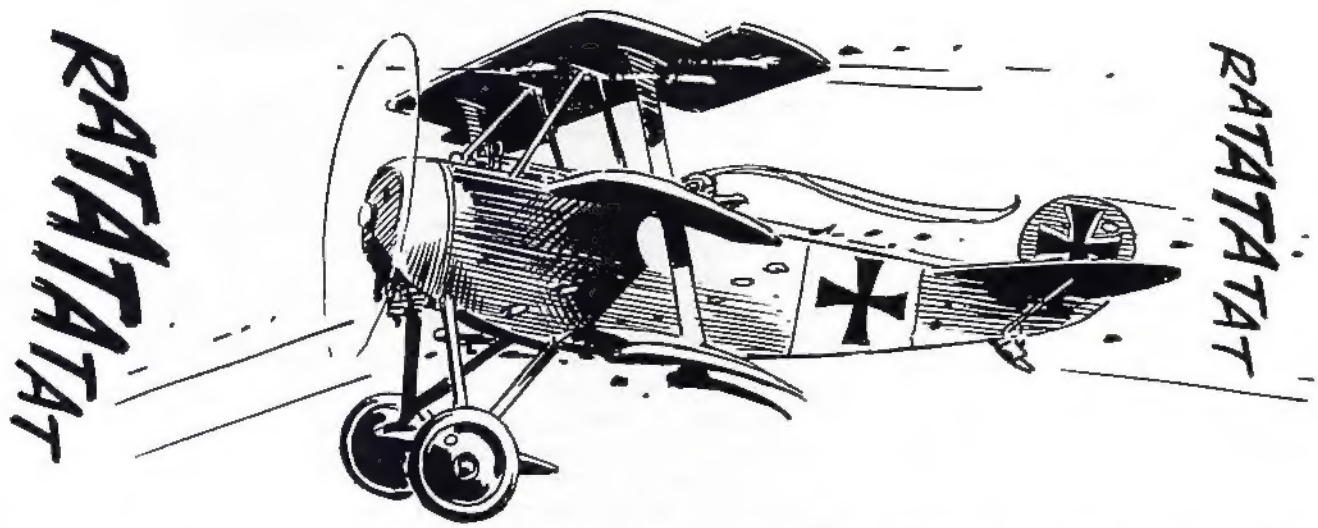
Originally, I was contacted by Jerry Capp, the brother of Al Capp, who told me that there was the possibility of selling a syndicated strip concerning a book that had not yet been published. **TALES OF THE GREEN BERETS** by Robin Moore. I had not met Moore at that time, nor did I know Jerry Capp or where he had gotten my name. It seems that another guy, unknown to me at the time, by the name of Neal Adams, was then doing the **BEN CASEY** strip, also written by Jerry Capp, when he had been approached by Jerry to draw some samples of the **BERETS** strip. Neal told him that if he wanted a guy who had been doing war strips for a long time and could do a good job to see Kubert.

THERE'S A PICTURE ON YOUR WALL OF YOU SHAKING HANDS WITH JOHN WAYNE ON THE *GREEN BERETS* SET.

Uh-huh. That's Robin Moore between us, the author of the book.

WHY DON'T YOU DESCRIBE THE TRIP?

Well, we flew to Ft. Benning, Georgia, where part of **THE GREEN BERETS** was being filmed. They set up the terrain so it would look very similar to the terrain in Vietnam. It was fascinating to



me. As a matter of fact I have some sketches of part of the night sequences that they shot, and the setting up of certain action sequences. I was quite thrilled to meet John Wayne for the first time, kind of like meeting a legend, face to face. I also met the guy who played the male lead in **KING KONG**, Bruce Cabot.

THE *SECOND* MALE LEAD, JOE.

Ouch. He played a small part in **THE GREEN BERETS.** This was a big kick for me, because as I mentioned before, **KING KONG** was one of my earliest childhood recollections.

The strip was at the same time a happy and kind of a bitter-sweet experience, because potentially I felt it could have done a helluva lot better than it did.

WHAT WAS THE MATTER WITH IT?

There were some conflicts concerning the way and direction in which the story should go. I felt there was too much hoorah, too much flagwaving, and too much removed from what I felt comic strip readers wanted as escape—adventure—romance. Because I couldn't alter the writer's basic conception was the reason for its demise.

It was kicked off by the syndicate with terrific promotion. More so than any strip in recent memory. They spent an *awful* lot of dough. It got a tremendous response from editors—over 300 papers at the beginning.

The thought was to use the title, the "Green Berets," just to get a toe in the door, just to kick it off, I felt we should never relegate the strip to a war strip per se, just as **TERRY AND THE PIRATES** didn't involve only Terry and the Pirates after a while. Terry went off and got involved in adventures of all kinds that had nothing to do with the fact that he was in the Air Force or the Army or with the Pirates. It became an exciting, readable story—the main reason, I'm afraid that **THE GREEN BERETS** didn't work.

What you're getting here is a very biased, one-sided view, of course. I'm sure that Jerry Capp would give you half a dozen very good reasons why the fault lay more with me for the demise of the strip. Still, my feelings are as I just related to you.

I TAKE IT YOU CAME BACK TO DC AFTER YOU LEFT *GREEN BERETS?*

Carmine contacted me. There were several other things that I wanted to do, several other places that I wanted to go, several other thoughts that I had in mind. But it was just at that time that Carmine contacted me. Carmine and Irwin Donenfeld called me up to the office and proposed that I come back to DC. They proposed an association that sounded good to me.

YOU WERE BROUGHT IN AS AN EDITOR THEN?

Yes, and at that time the need was for somebody to handle the war books in an editorial capacity. I had done war strips for a long time; Carmine and I had known each other for a long time, since we were kids. And my years of experience would be of value. It was almost natural that I would come back.

HOW DID BECOMING AN EDITOR CHANGE YOUR PERSPECTIVE ON COMICS?

It hasn't. It has only allowed me to exercise ideas and judgments I have had all along. When you're working *for* an editor, you must prove the kind of work that he will accept. If I'm going to accept the responsibility of an editor, then the credits or criticisms will be for *my* mistakes, not for somebody else's. Being an editor now allows me to apply those thoughts more than I would or could have done working for somebody else.

TELL US THE LIFE STORY OF *ENEMY ACE*.

Another Bob Kanigher creation. The premise here was a so-called "baddy" who assumes the roll of a hero. It was an enjoyable strip to do. It was a complete change of pace as far as illustration was concerned . . . and story, too, I think. Trying to inject the feeling of flight on a six by nine inch piece of paper is not an easy thing to do, yet it was a very enjoyable task. After having done a great deal of research, going through many, many books on these early airplanes, what they consisted of, how they flew, I concluded the guys that flew these flimsy, baling wire, spit and cloth things that were slapped together, those first combat pilots must have been *incredibly* brave. Some of the planes had no covering on the bottom—you could see the ground right below your feet. I meant to get that feeling of air, and flight, and sky. Incorporating all these things into the flying and battling so far above the earth was a change of pace for me and something that I enjoyed very much.

WHAT ABOUT TARZAN?

My introduction to Tarzan was via the newspaper comic strip, not the hardcover book. I was very young . . . I never knew that the character existed before it came out as a comic strip. To me, it was exciting and stimulating and great to read. When you get an artist the likes of Hal Foster, and combine that fine craftsmanship with his story-telling ability, the result is so communicatively stimulating to the imagination that very few other ways of illustrating come close to it.

HAVE YOU EVER MET HAL FOSTER?

No. I've been to affairs which he has also attended and seen him but have never met him. I wrote him when we began TARZAN and sent him our strip in a black and white form.

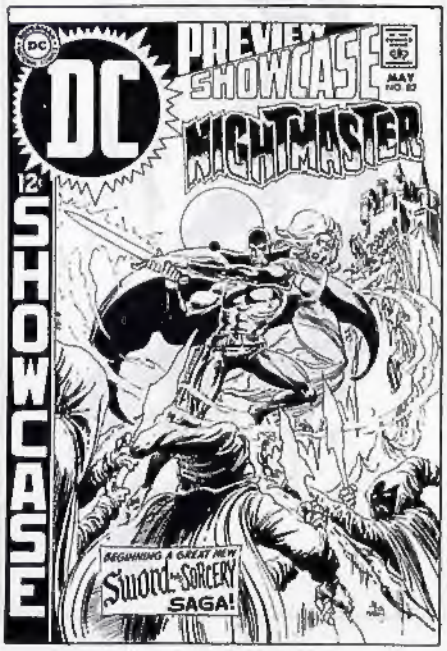
HOW DO YOU DRAW IT? WHAT'S SO SPECIAL ABOUT DRAWING *TARZAN?*

First of all, if it is an original story I do the writing, and if it's an adaptation I try to adhere as closely as possible to Burroughs' own work. I take a sheet of typewriter paper and do breakdowns into what I feel will be an interesting panel layout, not forgetting that I don't want to sacrifice legibility for design! Primarily, I feel that our media is storytelling. If you obfuscate by composing your page so that it's difficult to read then regardless of how pretty the picture is, you've defeated the media's main purpose.

Just to give you an idea as to the thought and planning that must go into doing a comic strip story, let me give you an example of my approach to Tarzan. What I want is the kind of illustration that will engender the same kind of excitement in my readers, as it did me when I was a kid. I tried to analyze the elements in the old Tarzan strips to find out just what it was in the old Foster material that created this effect in me, so many years ago. I decided that it was a matter of simplification and directness. By eliminating all extraneous artwork and rivetting into what was the most dramatic part of that particular panel I got to what I felt would actually hold the reader from panel to panel. In addition I tried to get the drawing construction basically sound as possible so that the characters would appear absolutely real! The composition of the page is of lesser importance to me than the planning of dramatics and continuity.

DOES THE COLORING HAVE THE SAME DEGREE OF IMPORTANCE AS THE ARTWORK?

Absolutely. Every part of the finished page is integral to the success or failure of the page itself. That includes the lettering, balloons, caption and panel borders, and especially color! Every page must be planned for color. Most artists do this. If a page is going to be in black and white then you would substitute tones of black and white to take the place of color. I leave open areas



purposely for color. And don't forget, white is also an extremely important color. Having someone like Tatjana Wood coloring for you doesn't hurt at all, believe me. She's great. Her dedication and ability enhances every piece of art she works on

WHAT ABOUT TARZAN HIMSELF? After reading the original TARZAN novel, I feel that the description that Burroughs has of the apeman character is a great deal more feral, more animal-like, than, say, Johnny Weissmuller in the original movie. I've been trying to move in that direction. Tarzan is unsmiling, generally speaking, in most of those novels, and his humor is rather grim. He's not a stoic, however. What "civilized people" might consider crude humor is, for Tarzan, a combination of irony and fatalism. Burroughs is an excellent adventure story writer. His stuff is tremendously imaginative, the pacing and description unrivalled. All these are the kinds of qualities I constantly try to inject into my Tarzan characterization.

IS THERE ANYTHING THAT WE HAVEN'T TOUCHED ON THAT YOU WOULD LIKE TO TALK ABOUT? Well, one story comes to mind. Just sitting here and thinking brought this back to me. When my buddy Norman Maurer and I were just starting high school, and really getting into becoming comic book artists, we came up with the thought of getting to meet one of our idols, Alex Raymond. We wondered, "How could we go about it?" We decided in my home (I lived in Brooklyn at the time) to place a call to Mr. Raymond, who lived in Stamford, Connecticut, which seemed as far away as Asia, and tell Mr. Raymond that Norman and I were on the staff of the high school newspaper, and would like to interview him. We were juniors in The High School of Music and Art, and I don't think the school even had a newspaper. He was very, very nice, and said, "Of course! Any time you kids can make it up here!"

So one bright Saturday morning Norman and I got on a train to go up to Stamford. I still recall the address: Mayapple Road in Stamford, Connecticut. We were on the train out of Penn Station for an hour and a half or so, until we came to Stamford. Then we laid our plans: "Well, what will we ask him, what sort of questions? We told him we were on the newspaper, but . . . how? What will we do? Well, one way or another we'll work it out." We got on a bus that took us out to Mayapple Road. We got off the bus and had to walk the equivalent of, I guess, a quarter of a mile. We came to this beautiful white mansion that must be the dream of every cartoonist that ever lived. If you're successful, as a cartoonist, this is the place you're going to live, this is where you'll wind up. It was a long, low, one-story house, all white, with a portico in the front with pillars.

Very timorously we rang the bell and a butler answered the door, a black man dressed in a white jacket—right out of the movies. Here was I, coming from an area of East New York to this place. All in one day. A transition like this was like going from one world to another. We were ushered into Alex Raymond's studio.

Both Norman and I were so nervous we were practically tongue-tied. The studio walls were studded with books and small framed pictures of things that Raymond had done. One wall was all windows, facing out to acreage beyond: woods, trees. Just beautiful, just magnificent. That studio itself seemed like a half acre in size, or so it seems to me in retrospect. It was the largest room in the world, and, in my memory, it still is! To top it all off, in a corner of the studio, resting on a hooked rug, was a tremendous tan Great Dane.

Mr. Raymond got up from the table and greeted us. Norman and I were so nervous, we couldn't sit down. We just stood there. We stood there for the full 3 or 4 hours that we were there. All that we had seen in the few minutes we arrived was just too much to digest all at once. It was the kind of thing we had always dreamed of.

We started talking to Mr. Raymond, asking what he was doing, and where he was going in his art. At this time, you must remember, he was still doing FLASH GORDON, and the thing that was most vivid in my mind was his sequence of Flash on the PLANET MONGO. Really the greatest stuff I think ever done in syndicated strips.

He spoke to us as if we were adult fellow artists, which was the biggest compliment in the world. He asked of our future, what we intended to do, and we told him a little about ourselves. He asked us what we thought of his work and we had the audacity to say: "Gee, we liked the stuff that you did before, but we don't think the stuff you're doing now is anywhere near as good." We were two kids who just loved the old stuff like FLASH GORDON AND THE UNDERWATER KINGDOM, the Lion Men, the Bird Men, etc. He was at a point then where he was becoming much more finished and sophisticated, more of an illustrator. He was also doing book illustrations for a series of Mark

Twain volumes that were just really fantastic. I guess we just couldn't appreciate anything other than the old stuff, where FLASH fought the bad guys on the floor with knives. Maybe I still can't.

Well, Norman and I were there for about three or four hours. We were relaxed, yet, nervous at the same time. He offered food. We wouldn't take anything. A drink of water? No, we didn't want anything—we couldn't even sit down, we were that nervous. And he must have had terrible deadlines. He must have had work up to his eyebrows. But he patiently allowed us to stay, spoke to us for all that time.

On the way home, on the train, Norm and I couldn't stop talking about our "interview". "Oh gee, we really did it this time." Raymond must have suspected something, because we didn't take a note. We had come on the premise that we were doing this for the school newspaper yet we hadn't taken one note the whole time we were there. Norman later asked me, "D'ya think we'll ever make it like that, Joe?" "Gee—someday, maybe some day we'll be up there, Norm." We talked like that all the way home to Brooklyn.■

DIRECT CURRENTS

It's going to be an exciting summer this year, as **DC** introduces new directions to almost a quarter of its titles! The shifts were almost all caused by the new ideas that everyone is brewing for the titles that they've inherited from Archie Goodwin: Julie Schwartz in working out a six-part saga involving some of the most interesting characters ever to encounter **Batman** to kick off his return to editing **Detective Comics.** The scripts are by Len Wein, and Jim Aparo is back on the art, to thrill Bat-fans everywhere. Len gave up **Justice League** for this assignment, so you can look forward to a mixed medley of writing stars on that magazine

Joe Orlando was so impressed with the script that David Michelinie turned in for the first issue of **Star Spangled War Stories** featuring **The Unknown Soldier** that they worked on, that David is now writing **The Phantom Stranger,** too. It was a natural move, since both books are illustrated by Gerry Talaoc. Then when Len Wein announced that he was leaving **The Swamp Thing,** David picked that up! After a year in the business as a mystery writer, he picked up three series in six weeks!

Murray Boltinoff is taking over **G.I. Combat** and is bringing **The Haunted Tank** back to a more traditional outlook with Bob Kanigher behind the typewriter Bob edited the entire **DC** war line for the first fifteen years of its existence.

Jack Kirby is giving the **Losers** in **Our Fighting Forces** a new look artistically, but otherwise they'll be the same commando warriors they ever were

. . . . .

Our dynamic dollar editions are also breaking new ground, as this summer and fall will see the addition of some new material to these volumes for the first time· the **Superman** edition (listed in detail further on) has a brand new version of his origin, and the **Ghosts** Halloween edition will include many short stories and features The **Ghosts** edition will also have some of the finest stories from the first year of that magazine, with art by Jim Aparo, Ernie Chua, Tony DeZuniga, John Calnan, George Tuska, Art Saaf and Jack Sparling represented. You'll be seeing many exciting new ideas in this format next year, too More about them next time.

. . . . .

Doug Wildey, the guiding genius behind the syndicated strip **Ambler,** is back at **DC,** and is working on a special issue of **Weird Western Tales** with **Jonah Hex.**

. . . . .

While **Aquaman** is bidding farewell to **Adventure Comics** (for a while), he'll be visiting **Wonder Woman's** magazine in the next few months, as she continues her titanic trials for acceptance in the **Justice League.** Replacing him in **Adventure** are the **Seven Soldiers of Victory** in an unpublished Golden Age script illustrated thirty years after it was written! They'll begin with #438

. . . . .

Coming up in the team-up department are issues of the **Brave and the Bold** featuring **Batman** and **The Spectre, Sgt. Rock,** and **Deadman. World's Finest** has a guest shot by **Metamorpho** on the schedule.

. . . . .

If you live near a **7-11** store, or any other outlet for "**Slurpee**" you might develop a taste for the drink this summer —they're running a promotion for the **DC** super-heroes, and there are 60 different **Slurpee** plastic cups with our characters on them in the stores now! Each cup features a color illustration of the character, his logo, and a bit of biographical data. The set is very collectible

. . . . .

The Super-Friends will be back on TV this fall, but they're going to be joined by another **DC** favorite—**Shazam!** The original **Captain Marvel** and his friends will have a show all their own, also on Saturday morning. And that may not be all

. . . . .

Ernie Chua, renowned for his mystery art, is trying his hand at some super-hero stories. He's already illustrated a **World of Krypton** tale for the back of **Superman,** and will be doing an **Elongated Man** for the back of **Detective Comics. Robin** will alternate with **The Elongated Man** as the regular back up stars in **Detective.** Ernie's also going to pencil a story of **The Spectre** in order to give Jim Aparo a summer vacation.

. . . . .

Joe Orlando is giving up the editorial chores on **Weird Mystery Tales** in order to free himself for a new secret project, and **WMT** will go to a new mystery editor, Tex Blaisdell. Tex worked on the editorial staff of **Hillman Comics** in the Golden Age, and is anxious to get out from behind his brush and try another type of work.

JULY COMICS LISTING

Open parentheses are placed for you to check off the titles as you buy them, so you know at a glance which DC titles you've not picked up yet!

( )**OUR ARMY AT WAR #273** (October). **Sgt. Rock** must face a killer from the German ranks in hand-to-hand combat ... in the ancient ruins of the Colisseum! Enter "The Arena" in the latest Bob Kanigher-Russ Health tour de force. **Bob Kanigher's Gallery Of War** focuses upon the last few memories of a dying warrior who was "Once A Hero," Bob Kanigher script (of course), and illustrations by Ric Estrada. Plus a humor filler and a cover by editor Joe Kubert. *(On sale first week in July)*

( ) **GHOSTS #31** (October). Another collection of chilling tales of the weird and supernatural, featuring "The Spectral Coffin-Maker" making his way through Europe (art by Gerry Talaoc), "The Specter of the Dark Devourer" (art by E.R. Cruz) rising over the evils of a mining town, and "Blood On The Moon." Plus an intro page by John Calnan, and a cover by Nick Cardy. *(On sale first week in July)*

( ) **YOUNG LOVE SUPER-SPECTACULAR #112** (October/November). Two new Joe Simon romances are featured: "Never Been Kissed" and the bittersweet story of "His Plaything," as well as special features on "How We Met" and "Remember Your Valentine," and seven classic tales of passion: "I Could Love Him, But Could I Trust Him?" "Give Me Something To Remember You By," "Nothing Lasts Forever," "Distant Admirer," "With Love and Kisses," "The Pretty One," and "One Boy After Another." *(On sale first week in July)*

( ) **LIMITED COLLECTORS EDITION** presents **SUPERMAN #C-31** (October/November). Our first dollar edition starring the mighty Man of Steel from cover-to-cover ... and the front cover is a fabulous painting done of the Kryptonian crusader back in the forties. Representing the early adventures are two untitled Golden Age classics: one dealing with the European War and espionage and the other (illoed by Jack Burnley) featuring Superman cracking down on a phony insurance scheme preying on elderly people. Plus "The Men Who Had To Guard Superman" a Golden Ager illustrated by Wayne Boring. More recent stories are: "Lois Lane's Secret Helper" and "The Case of The Lethal Letters," art by Kurt Schaffenberger and Ross Andru with Mike Esposito, respectively. And most recent of all are three features never before published in a **DC** magazine: "The Origin Of Superman" version that was prepared for **The Amazing World of Superman/Metropolis Edition** by Carmine Infantino, E. Nelson Bridwell, Curt Swan and Murphy Anderson; "A Concept For Superman's Future" by Neal Adams on a Superman museum of the future, and "How To Draw Superman." Plus a diorama, a double-page pin-up, a **Supergram** puzzle and **Superflips** games. *(On sale first week in July)*

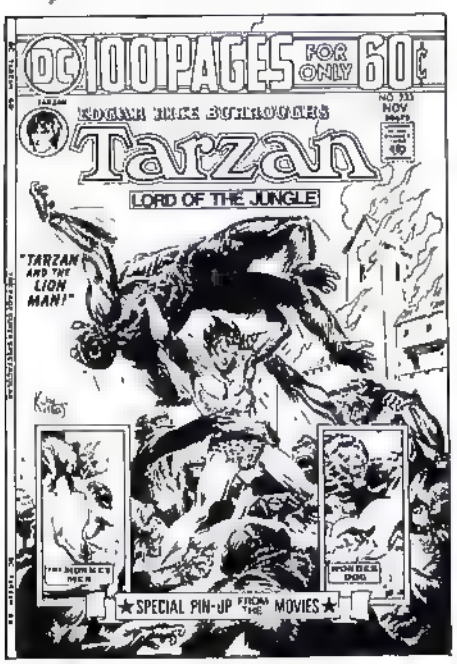
( ) **FAMOUS FIRST EDITION** presents **WHIZ #F-4** (October/November). The latest in our **Golden Mint Series** of collector's classics reprints the entire first issue of the magazine which introduced the original **Captain Marvel** to the world! You get his incredible origin by Bill Parker and C.C. Beck, and a surprise package of other stories and features like **Spy Smasher** and **Lance O'Casey**, including origins of **Golden Arrow** and **Ibis The Invincible**! *(On sale first week in July)*

( ) **WONDER WOMAN #214** (October/November). It's time for a super-spectacular 100-page issue of the world's #1 super-heroine, so to celebrate **Green Lantern** drops in to narrate the latest of **Wonder Woman's** trials: "Wish Upon A Star" by Elliot Maggin, Curt Swan, and Phil Zupa, about an insidious threat to the world nobody knew was there! From the Golden Age of **Wonder Woman** comes an H.G. Peter treat. "The Masquerader." Also included are four Andru and Esposito illustrated adventures: "Wanted—Wonder Woman," "The Terror Trees Of Forbidden Island," "The Invisible Wonder Girl," and "The Revolt Of Wonder Woman," plus a mini-tour of Paradise Island, home of the Amazons, and a feature on "Wonder Woman's Mental Radio." All the reprints were scripted by Bob Kanigher. Wrapped up in a cover by Bob Oksner. *(On sale second week July)*

( ) **THE PHANTOM STRANGER #33** (October/November). "The man who was just murdered is our hero! His story begins one minute later—" So began the first story that launched **Deadman** to fans' acclaim! This month, he pops up in **The Phantom Stranger's** magazine—on the trail of his murderer! And who is his latest suspect but **DC's** most enigmatic star? "Deadman's Bluff," a summer special book-length novel is an Arnold Drake-Mike Grell collaboration, with a stunning Jim Aparo cover. *(On sale second week in July)*

( ) **KAMANDI #22** (October). The last boy on Earth is reunited with old friends Ben Boxer, Steve, and Renzi in the world of the dolphins. But watch out for the maurading "Red Baron" who's out to destroy "The Way Of The Dolphin" in this latest Jack Kirby-D. Bruce Berry epic! *(On sale second week in July)*

( ) **THE HOUSE OF MYSTERY #227** (October/November). With 46 pages of new stories and features for only 60¢, this has to be the bargain of the month! A 20-page werewolf novel entitled "The Carriage Man" (by fright-favorites Mike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Tarzan
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"TARZAN AND THE LION MAN!"
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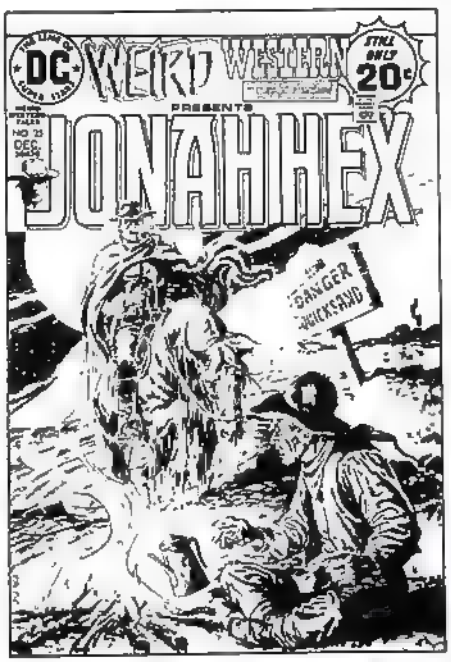
STILL ONLY 20¢
KAL-EL, YOU ARE NO LONGER OUR SON!
YOU HAVE BETRAYED KRYPTON, THE WORLD OF YOUR BIRTH!



Fleisher, Russell Carley, and Alfredo Alcala) is the main blockbuster, but we also have a pair of Redondo chillers: "The Vengeance Of Voodoo Annie" (script by Mike Fleisher and Russell Carley, art by Nestor Redondo) and "Demons Are Made ... Not Born" (script by Don Glut and art by O. Redondo), a Nestor Redondo intro page, a special "Make Your Own Monster" game, and all these classic chillers: "The Haunting Wind" (art by John Giunta), "Cry Clown Cry" (art by Bill Ely), "The Town That Lost Its Face" (art by Bill Ely), "The Weird World Of Anton Borka" (art by Howard Purcell), "The Girl In The Glass Sphere" (art by Joe Maneely), and our latest puzzle, plus **Cain's Game Room** and **Room 13** features! *(On sale second week in July)*

( ) **RIMA THE JUNGLE GIRL #4** (October/November). Concluding the origin of the Queen of the Jungle is the story of "The Flaming Forest" by editor Joe Kubert and Nestor Redondo. **Rima** is to be ceremonially executed after she and Abel are attacked by a vicious tribe of natives. **The Space Voyagers** land on a planet where they see "The Four Faces Of Death"—native inhabitants who look just like them! Script by Bob Kanigher, art by Alex Nino. Cover by Joe Kubert. *(On sale second week in July)*

( ) **THE SHADOW #7** (October/November). Beautiful Broadway star Morag Mayne is trapped in the web of terror caused by a gang war and a huge, semi-human monster on "The Night Of The Beast"—until **The Shadow** enters the scene in this Denny O'Neil-Frank Robbins novel. Cover by

Frank Robbins. *(On sale third week in July)*

( ) **BLACK MAGIC #6** (October/November). Three classic Simon & Kirby tales of weird worlds and eerie events from "The Thirteenth Floor" to the adventure of a gravity-defying girl with a talent for disaster—"The Girl Who Walked On Water." Plus "Satan's Sister!" *(On sale third week in July)*

( ) **SUPERMAN #280** (October). When TV reporter Clark Kent gets trapped in a ratings war, you can be sure that he'll turn to his alter ego, **Superman**, for some news. But this time it's all bad news, as the super-reporting turns out to be the cause of a surprising menace in "Duel Of The Diamond Demons" by Elliot Maggin, Curt Swan, and Bob Oksner. Plus a **Private Life Of Clark Kent** story in which Morgan Edge

forces Daily Planet editor Perry White to retire. But you can bet that "The Last Headline" will be a shocker! Script by Martin Pasko, art by Curt Swan and Tex Blaisdell. Cover by Nick Cardy. *(On sale third week in July)*

( ) **THE BRAVE AND THE BOLD #115** (October/November). **Batman's** brain is electrically shocked to death, and it's up to the **Atom** to help him finish off the last case of "The Corpse That Would Not Die" in Bob Haney and Jim Aparo's latest blockbuster team-up. Plus a story of the Golden Age super-team supreme: **Doctor Fate** and **Hourman** against the mightiest man-monster on two worlds when "Solomon Grundy Goes On A Rampage" by Gardner Fox and Murphy Anderson, and two other classic stories: **The Challengers of The**

100 PAGES FOR ONLY 60¢
THE HOUSE OF MYSTERY
NEW! THE CARRIAGE MAN!
DEMONS ARE BORN NOT MADE!
VOODOO ANNIE
AND FIVE MORE SHOCK STORIES

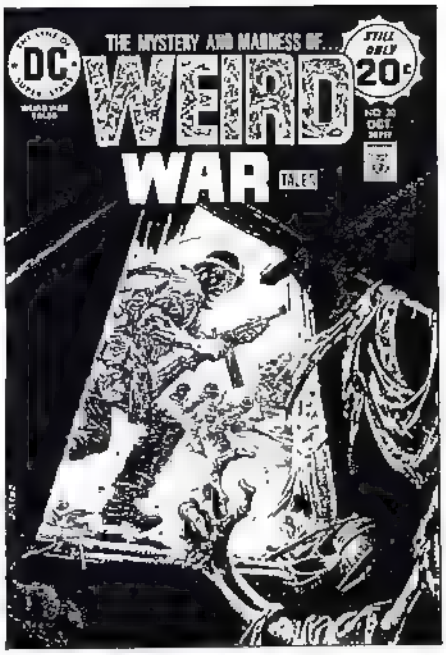
Unknown in "Three Clues To Sorcery" with art by Bob Brown and "The Origin Of The Viking Prince," illustrated by Joe Kubert. Cover by Jim Aparo. *(On sale third week in July)*

( ) **THE WITCHING HOUR #47** (October). Cover by Nick Cardy, with a three witches intro page drawn by E.R. Cruz. More chilling tales of midnight terror with "Who Must I Kill Tonight?" (story by George Kashdan, art by Rubeny), about a Suburban father who undergoes mysterious and murderous transformations; "The Day Happy Died," by Carl Wessler and John Calnan, the story of how a young boy's love for his dog reaches beyond the grave; and "Haunted Any Houses Lately?" by George Kashdan and Alex Nino, about an upper-crust English family who plots to "haunt" their house as a tourist attraction. *(On sale third week in July)*

DC 100 PAGES FOR ONLY 60¢
the BRAVE and the BOLD
BATMAN AND The Arrow
NEW! The CORPSE THAT WOULDN'T DIE
THE CHALLENGERS GET 3 CLUES TO SORCERY
SOLOMON GRUNDY BATTLES DR. FATE and HOURMAN
PLUS ORIGIN OF THE VIKING PRINCE AND SPECIAL FEATURES ALSO WHO IS THE SURPRISE MYSTERY HERO!

( ) **THE HOUSE OF SECRETS #124** (October). Special monsters and creatures issue! The son of Frankenstein tries to prove that his father wasn't mad and ends up as "The Last of The Frankensteins." Script by Jack Oleck, art by Ernie Chua. "Never Rouse A Vampire" or you might get in more trouble than you can handle—that's what two crooks learn in a George Kashdan; Joaquin Albistur chiller. Plus you can escape to a fantasy world full of strange beings in a Jack Oleck-Ruben Yandoc story of "Make Believe." Cover by Luis Dominguez. *(On sale fourth week in July)*

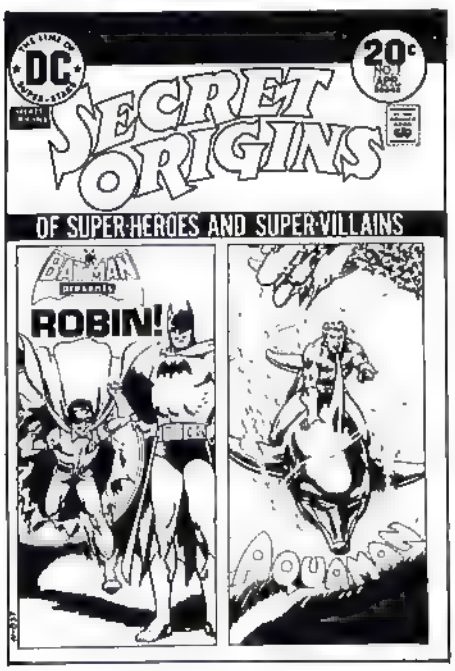
( ) **OUR FIGHTING FORCES #151** (October/November). Jack Kirby takes over the editorial, scripting and pencilling chores on **The Losers** this issue, so look for a new kind of excitement when our battle stars are captured by the Germans in the middle of a German



hunt for a concert pianist in "Kill Me With Wagner!" Inks by D. Bruce Berry. *(On sale fourth week in July)*

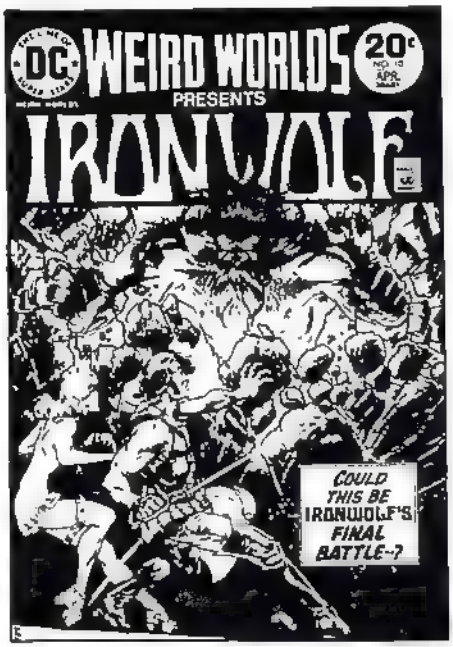
( ) **WEIRD WAR TALES #30** (October). Four fright-fables this month: "Elements Of Death" (by David Michelinie and Gerry Talaoc), "Homecoming" (a Vietnam battle tale by Jack Oleck and Q. Redondo), "Dream Of Death" (by Jack Oleck, Ernie Chua, and Tex Blaisdell) and the latest episode of **The Day After Doomsday** (by Len Wein and Bill Draut). Cover by Luis Dominguez. *(On sale fourth week in July)*

( ) **THE SUPERMAN FAMILY SUPER-SPECTACULAR #167** (October / November). **Jimmy Olsen** is back in the spotlight this issue, in two new adventures by the team of Leo



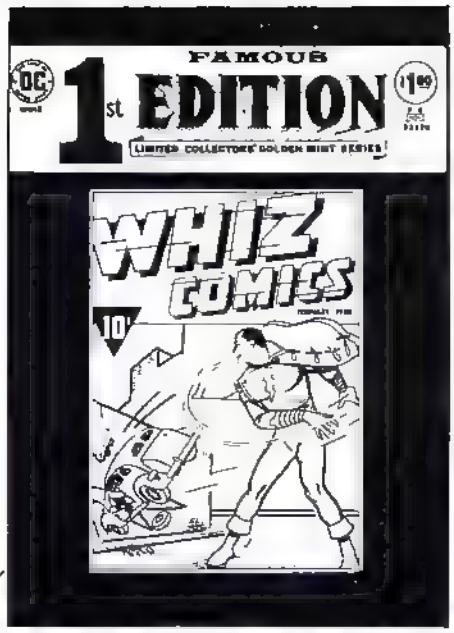
Dorfman and Kurt Schaffenberger. Join Mr. Action in "A Deep Death for Mr. Action" and "The Trail of the Spider!" Plus **Lois Lane**: "The Amazing Hydro-Girl" (Otto Binder and Kurt Schaffenberger), "Supergirl's Greatest Victory" (Otto Binder and Jim Mooney), "Super Lucy Lane" (art by John Forte), "The Day Pete Ross Became A Robot" (art by George Papp). **Lana Lang**—"The Insect Queen" (Otto Binder and George Papp), and **Superbaby** in "The Lair Of Brainiac" (art by Curt Swan and George Klein). Add a fact file, and features on **Super-Pets and Super-Threats**, a cover by Nick Cardy, and watch for it ... *(On sale fourth week in July)*

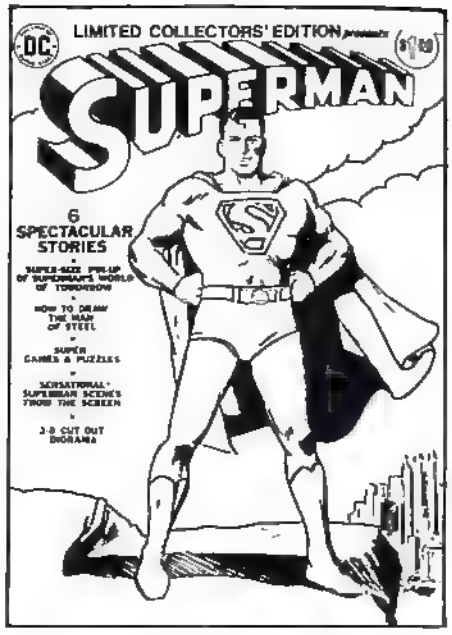
( ) **WEIRD MYSTERY TALES #14** (October/November). Joe Orlando closes out his editorship of this mag with another powerful issue. Introduction by Mike Fleisher and Frank Thorne. "The



Price" (a John Russell story adapted by E. Nelson Bridwell and Alfred Alcala), "Blind Child's Bluff" (by Steve Skeates and Ruben Yandoc), and "Flight Into Fright" (by George Kashdan and Ernie Chua). Cover by Luis Dominguez. *(On sale fourth week in July)*

( ) **DETECTIVE COMICS SUPER-SPECTACULAR #443** (October/November). This is the issue that everyone has been waiting for—the first (and last?) meeting of **Batman** and **Manhunter** in a book-length novel by Archie Goodwin and Walt Simonson wrapping up the entire **Manhunter** saga. You dare not miss "Gotterdammerung!" Plus, The Golden Age **Green Lantern** versus The Sportsmaster in "The End Of Sports" (art by Alex Toth), **Batman** in "The Secret Of Hunter's Inn" (art by Jerry Robinson and Mort Meskin) featur-





ing Tweedledum and Tweedlee, an untitled Golden Age **Spectre** story by Jerry Siegel and Bernard Baily, and the origin story of a character who's going to have a very important role in the next six issues of **Detective**—"The Coming Of The Creeper" by Steve Ditko with dialogue by Don Segall. Cover by Jim Aparo. *(On sale last week in July)*

( ) **TARZAN SUPER-SPECTACULAR #233** (October / November) Tarzan's adventure with the mutated ape-people continues in Part III of Joe Kubert's adaptation of Edgar Rice Burroughs' "Tarzan and the Lion Man." Also featuring Tarzan searching for the missing female journalist Gail in "The Land That Time Forgot!" Plus the adventures of Congo Bill investigating a "School For Hunters" (art by John Smalle), Rex the Wonder Dog discovers "The Secret of the Golden Crocodile" (story by Robert Kanigher, art by Gil Kane and Bernard Sachs), while Detective Chimp is "Chimp-Knapped!" (Story by John Broome, art by Carmine Infantino and Sy Barry) As well as two top-notch adventure stories of the jungle: "I Tracked the Beast of Montrouge Forest" (art by Leonard Starr), and "I Was a Jungle Ringmaster" (art by John Prentice) Cover by editor Joe Kubert. *(On sale last week in July)*

( ) **ACTION COMICS #440** (October). **Superman** is accused of being "The Man Who Betrayed Krypton" (by Elliot S! Maggin, Curt Swan and Bob Oksner). Plus a very unusual **Green Arrow** adventure in which we run into a surprising super-star who hasn't been around much in the past six years—"A Little Dog Lost" (by Elliot S! Maggin and Mike Grell). Cover by Nick Cardy. *(On sale last week in July)*

( ) **SECRET ORIGINS #7** (October/November) Pulled off the presses during the paper crisis last winter, the last issues of this magazine and the next were left languishing—until now! This issue features **Robin's** origin from **Detective Comics #38** (story by Bill Finger, art by Bob Kane) and **Aquaman's** origin from **More Fun Comics #73** (story by Mort Weisinger, art by Paul Norris). *(On sale last week in July)*

( ) **WEIRD WORLDS #10** (October/November). The saga of **Ironwolf** draws to a close on his return to "Homeworld" and a treacherous plot to hide a family secret! Script by Denny O'Neil, plot & art by Howie Chaykin. Plus a **Tale of The House of Ironwolf**: "Encounter" by Chaykin and John Warner (script), and Vincente Alcazar (art). Cover by Howie Chaykin. *(On sale last week in July)*

AUGUST COMICS LISTING

( ) **OUR ARMY AT WAR #274** (November). **Sgt. Rock** discovers an M.P. delivering a dead prisoner to justice only to learn a strange truth when "Home Is The Hero" in this latest Bob Kanigher-George Evans battle classic. Plus "Last Mission", the **Bob Kanigher's Gallery of War** feature drawn by Ric Estrada, focuses on the story of a bomber pilot who vows to take his crew home no matter what. Sam Glanzman's Battle Album is also represented with a spread on "Artillery." Cover by Joe Kubert. *(On sale first week in August)*

( ) **GHOSTS #32** (November). The spirits of hanged men return to plague a crew of workmen in "The Fruit Of The Hanging Tree" (art by Luis Dominguez). "The Ghost Goes Home," but to where? Why a haunted house, of course! (art by John Calnan). Plus "The Phantom Laughed Last" (art by Fred Carillo) and "The Hellfire Club" (art by E.R. Cruz) Cover by Nick Cardy. *(On sale first week in August)*

( ) **YOUNG ROMANCE SUPER-SPECTACULAR #202** (November/December). New tales of tender hearts. "With A Little Help From My Friends," "All The Girls Fall In Love," and "Make Him Come To You," plus "Two Moods of A Spring Day" and other special features, and classic love stories: "Don't Treat Me Like The Others," "Stray Cat," "Just Another Groupie," "Mismatch," "Manchaser," "Marked For Life," "I'll Take Care Of You," and "Easier To Forget." *(On sale first week in August)*

( ) **JUSTICE LEAGUE OF AMERICA SUPER-SPECTACULAR #114** (November/December). "The Return of Anakronus!" marks one of the JLA's strangest adventures, as **Snapper Carr** returns in a tension-packed story when he and his family are held hostage by a villain out for revenge on the JLA Story by Len Wein, art by Dick Dillin and

Dick Giordano. The **JUSTICE SOCIETY** teams up with the **Justice League** in a 46-page novel adventure against a squad of super-powered villains in a "Crisis On Earth-Three!" (Story by Gardner Fox, art by Mike Sekowsky and Bernard Sachs) Also in this issue is

"Just a Story," from what eventually became the **Johnny Peril** series (but Johnny isn't in this one). Cover by Nick Cardy. *(On sale second week in August)*

( ) **SWAMP THING #13** (November/December). "The Leviathan Conspiracy" brings **The Swamp Thing** to Washington, D.C., where he is imprisoned and investigated by secret government agencies. Then Matt Cable discovers who the monster really is! Script by Len Wein, art by Nestor Redondo. Cover by Nestor Redondo. *(On sale second week in August)*

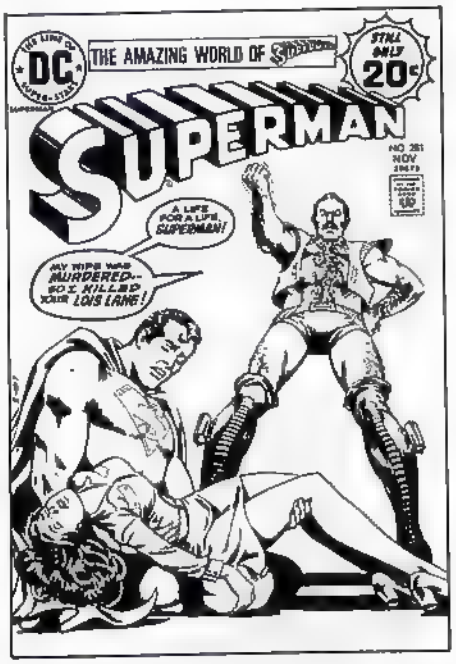
( ) **KAMANDI #23** (November). Kamandi and his mutant friends Ben Boxer, Steve, and Renzi lead an attack on The Red Baron, the human marauder, with tragic results in "Kamandi and Goliath!" Story and art by Jack Kirby, inking by D. Bruce Berry. *(On sale second week in August)*

( ) **WEIRD WESTERN TALES #25** (November/December). **Jonah Hex** stars in a "Showdown With The Dangling Man" by Mike Fleisher, Russell Carley, and Noly Panaligan. Cover by Luis Dominguez. *(On sale second week in August)*

( ) **THE UNEXPECTED #160** (November / December). New chillers include. "Death of an Exorcist," "Over My Dead Body," "Panic in the Dark," and "Among Us Dwells A Man-Beast!" Plus: "The Fear Master" (art by Jack Sparling), "Bewitched For A Day" (art by Bill Ely), "Riddle Of The Glass Bubble" (art by Mort Meskin), "Wizard Of The Diamond World" (art by Howard Purcell), "The Man Who Was Death" (art by Jim Mooney), "Rest In Pieces" (art by Murphy Anderson), "Unlucky Birthstones" (art by Ramona Fradon), and "The Enchanted Costumes" (art by Mort Meskin). Cover by Nick Cardy. *(On sale second week in August)*

( ) **SUPERMAN #281** (November). A super-hero from another world is on a "Mystery Mission to Metropolis" because his wife is unknowingly killed by an Earth criminal! Enter Superman, on his own mission to convict the same criminal! Feature-length story by Cary Bates, drawn by Curt Swan and Bob Oksner. Cover by Nick Cardy. *(On sale third week in August)*

( ) **G.I. COMBAT #174** (November / December). "Vow To A Dead Foe" by Robert Kanigher and Sam Glanzman kicks off editor Murray Boltinoff's first swing at this book, as the Haunted Tank goes on an experimental raid in the Pacific Theater of Operations. Other blazing-hot battle stories include "Hero In A Hole" (WWII action in the trenches as drawn by Jack Sparling), and "The



First And The Last" explores true heroism in the taking of an enemy-held hill. (Story by Bob Kanigher, art by Ric Estrada). Cover by Joe Kubert. *(On sale third week in August)*

( ) **PLOP! #8** (November/December). The weirdos travel through time to King Arthur's Court this issue in the continuity by Sergio Aragones and Steve Skeates. Stories in this issue are: "Vacation" by David Michelinie, Russell Carley, and Ramona Fradon, "A Likely Story" by

Steve Skeates and Sergio Aragones and "We're Always Working For Your Wowee!" by Steve Skeates and Dave Manak. Plus: **Super-Plops** by Don Edwing and Kurt Schaffenberger, "An Afternoon At The Zoo," "Vampire At The Circus," and all variety of other **Plop**-pages. Cover by Basil Wolverton. *(On sale third week in August)*

( ) **WORLD'S FINEST COMICS #226** (November/December). **Superman** and **Batman** have another adventure with **Metamorpho**, "The Freak Who Never Fails" in this issue's lead story by Bob Haney, Dick Dillin and Tex Blaisdell. Other features include: A Simon & Kirby **Sandman** tale—"I Hated The Sandman"—from **Adventure #87**, **Robotman** in "The Crime Collectors," "Eclipso's Amazing Ally" (with art by Alex Toth), **Deadman** in "What Makes A Corpse Cry?" (with art by Neal Adams), and the first two stories of the **Manhunter From Mars**—"The Strange Experiment Of Dr. Erdel" and "The Case Of The Magic Baseball." (Cover by Nick Cardy. *(On sale third week in August)*

( ) **THE WITCHING HOUR #48** (November). Intro page by E.R. Cruz of the three witches. This month's midnight chillers include: "There's a Skeleton in My Closet!" by Carl Wessler and Rubeny, about an adopted son plotting murder in order to inherit the family es-

tate; "Tragedy in Lab 13!" as two lovers plot to murder a scientist to obtain his secret formula; and "The Curse of the Chinese Charm" by Carl Wessler and Fred Carrillo, Cover by Nick Cardy *(On sale third week in August)*

( ) **SHAZAM! SUPER-SPECTACULAR #15** (November/December). Special scientists and inventors issue time as Lex Luthor meets **Captain Marvel** and Mr. Mind. Script by Denny O'Neil, art by Bob Oksner. When a scientist makes paper stronger than steel plate, a criminal steals it and becomes "The Man In The Paper Armor," a **Captain Marvel Jr.** story by E. Nelson Bridwell and Kurt Schaffenberger. Plus: **Captain Marvel** in "The Incredible Calculator" "Mr. Tawny's Bouncing Shoes" (art by Beck), "The Day Civilization Went Backwards" (art by Costanza), and "Sivana's Good Inventions" (art by Costanza). **Mary Marvel** in "The Chameleon Girl" and **The Marvel Family** in "The King Of All Time" (art by Schaffenberger). *(On sale fourth week in August)*

( ) **OMAC #2** (November/December). And now "Mister Big" as **Omac** meets faceless law-enforcement agents on his way to #1's factory. Another Kirby calaclysm, with inks by D. Bruce Berry. *(On sale fourth week in August)*

( ) **STAR SPANGLED WAR STORIES #183** (November/December). Introducing the new **Unknown Soldier,** as described in this issue's chapter of "How A Comic Book Is Made." The avenging terror is masquerading as an SS officer to try to stop the murder of 8,000 Danish Jews. But the odds are "8,000 to 1" against his success! Script by David Michelinie, art by Gerry Talaoc. "To End In Flames" concludes the **Enemy Ace-Balloon Buster** struggle by Bob Kanigher and Frank Thorne. Cover by Joe Kubert. *(On sale fourth week in August)*

( ) **THE HOUSE OF SECRETS #125** (November). "Catch As Cats Can" by E. Nelson Bridwell and Luis Dominguez, "Pay The Piper" by Jack Oleck and Alfredo Alcala, and "Instant Re-Kill" by Steve Skeates and Frank Robbins. Cover by Luis Dominguez. *(On sale fourth week in August)*

( ) **SUPERBOY AND THE LEGION OF SUPER-HEROES #205** (November / December). It's super-spectacular time for the super-team of the future as they face new perils when **Ultra-Boy** seems to go insane, or are his teammates the insane ones when he faces "The Legion of Super-Executioners" (by Cary Bates and Mike Grell). Plus: "The Outcast Super-Heroes" and "The Forgotten Legion," a two-part **Legion** by E. Nelson Bridwell, Curt Swan and George Klein. A short **Superboy** story, "The One Man Team," rounds out this issue along with a feature on the **Legionaires** and a bio of artist Mike Grell. Cover by Nick Cardy. *(On sale fourth week in August)*

( ) **WEIRD WAR TALES #31** (November). "Death Waits Twice" for a soldier whose fate has been predicted by Tarot cards in a story by Bob Kanigher and Frank Reyes. Plus "The Story Of A Real Dogface" by Arnold Drake and Bill Draut and "Doomsday" by Coram Nobis and Alex Nino. Cover by Luis Dominguez. *(On sale fourth week in August)*

( ) **THE FLASH #230** (November/December). **Flash** fights against the "Fury of the Flame-Devil!" Story by Cary Bates, art by Irv Novick and Frank McLaughlin. While **Green Lantern** battles "The Man From Yesterday!" It's a killer from Denny O'Neil (story), and Dick Dillin and Tex Blaisdell (art). Cover by Nick Cardy. *(On sale last week in August)*

( ) **BATMAN SUPER-SPECTACULAR #259** (November / December). **The Shadow** returns in a feature-length story that gives us some extra insight on **Batman's** character in "The Night of the Shadow!" Written by Shadow-scripter Denny O'Neil and drawn by Irv Novick and Dick Giordano. Classics from the past are devoted to the theme of people impersonating **Batman**—including Bruce Wayne!—in: "The Great Batman Swindle" (art by Dick Sprang), "Heroes By Proxy" (art by Sprang), "The Failure of Bruce Wayne," "Two Batmen Too Many" (art by Bob Kane and Joe Giella), and special bat-features. Cover by Nick Cardy. *(On sale last week in August)*

( ) **ADVENTURE COMICS #436** (November/December). Mass murder to blackmail a city into helplessness! That's the plot of the villains in "The Gasmen And The Spectre," the latest Mike Fleisher-Russell Carley-Jim Aparo thriller. Plus another tale of **Aquaman**—"The King Is Dead; Long Live The King" by Steve Skeates and Mike Grell. Cover by Jim Aparo. *(On sale last week in August)*

( ) **ACTION COMICS #441** (November). Special guest-appearance by **The Flash** as he and **Superman** investigate the strange "Weather War Over Metropolis!" Story by Cary Bates, art by Curt Swan and Bob Oksner. Action-plus adventure with **Green Arrow** in the "Mystery of the Wandering Dog." And just wait till you see WHO the dog IS! Story by Elliot S! Maggin, art by Mike Grell. *(On sale last week in August)*

NOTE: Sale dates can vary according to local distribution. Keep an eye out on your stands and if the books you're looking for **STILL** don't show up, drop us a line.

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Wonder Woman TV SUPER-AGENT

BY CARL GAFFORD

Wonder Woman fans watching the ABC Tuesday Movie of the Week March 12th finally saw the live-action debut of the Amazing Amazon, though in a version with its own differences.

The Tv-movie starred blonde Cathy Lee Crosby, former model and prominent women's tennis star, as the beautiful and athletic Wonder Woman, fighting to smash a dangerous international spy-ring.

The story, written by **WONDER WOMAN** executive producer John D. F. Black, centered around a set of ten books secreted in five different American embassies in major cities around the world. In these books were the real and code names of 39 American undercover agents. Acquisition of these books left the American authorities unable to contact their agents during the 72-hour period in between check-in times, and left the agents themselves in deadly danger.

Steve Trevor, head of American Security (played by Kaz Garas, once the American sidekick to criminologist Anthony Quayle in the British series **STRANGE REPORT** some years back), was assigned the job of recovering the books or paying the fifteen million dollars ransom. His secretary, Diana Prince (Cathy Lee Crosby), appeared to be an ordinary high-level security official's secretary to the other agents, but was in reality the super-agent Wonder Woman.

Flashbacks told of how the Princess Diana, under the urging of her mother, Queen Hippolyta (played by Charlene Holt), left Paradise Island for the world of man, taking with her her courage and strength "and her compassion—which is her greatest strength."

Diana follows a lead that takes her to Paris, where she is approached by George (Andrew Prine), murderous agent of the mysterious Mr. Abner Smith. It was George who with his underlings Cass (Donna Garent) and Joey (Robert Porter) had already killed the five agents who had secured the set of secret books from the embassies.

Cathy Lee Crosby as Wonder Woman readies for action against the forces of international espionage.

In her identity as Diana Prince, security secretary, Cathy Lee Crosby flashes a winning smile.

Under Smith's orders, George approached Wonder Woman, but is rebuffed by her. He retaliates by trying to run her down while she is telephoning in her report. She saves herself by agilely leaping up and over the awning, then attaching one of her bracelets onto the car's top as a homing device.

The signals lead her to a majestic townhouse and a *TAPED* message from Mr. Smith. But when she tries to leave, she finds the gates to be electrified. Amazon ingenuity enables Wonder Woman to connect the necessary wires and escape from Smith's fortress.

In her hotel room she is met by George, Cass, and Joey, who explain that Smith has ordered them to render her incommunicado for the remainder of the necessary 72 hours by packing her in a crate and sending her out of the way. But Wonder Woman strikes back with kung fu and decks all three. Her next stop is New York—after the elusive Mr. Smith!

Despite her having arrived sooner than Smith (we are told, but not shown, later that her speedy arrival was due to her invisible Robot Plane), Smith manages to elude her. Meanwhile, Steve Trevor has received a unique package and ransom instructions: load the fifteen million into a burro's pack, take the beast to a ghost town in Nevada, and set it loose with the money.

In her hotel room, Diana has received a package of her own: a deadly snake, compliments of George (and *AGAINST* Smith's orders). Cooly, she orders a saucer of milk sent up by room service, and the snake is lured away from shapely leg to saucer of milk. (Dumb snake)

Unflustered, she keeps yet another appointment with George (much to HIS surprise), and listens to Smith's latest offer: full partners. Her reply: No Way. She leaves George the snake as a gift.

Meanwhile, Smith has gained the aid of Angela, a renegade Amazon played by Anitra Ford. Alerted by George's treachery, Smith assigns Angela to keep an eye on the impetuous murderer.

Back at the ghost town, Steve makes the necessary preparations. He has had the burro irradiated for sighting, and the four hooves bugged. Exit Steve and the

Queen Hippolyta (Charlene Holt) bids her daughter Diana farewell as she leaves Paradise Island to carry her love of justice to the world.

government forces. On trudges the burro with the ransom. Enter Wonder Woman, now dressed in her costume of gold bracelets and belt, red jersey coat, blue stockings and boots and blue sleeves decorated with white stars.

In rapid succession she knocks out the sentries and follows the burro into a secret room in an old building. There the burro is bombarded with several kinds of lights and sprays which neutralize the radiation spray and the electronic bugs. The burro then exited thru an opening in the wall.

Investigating, Wonder Woman is trapped when a plexiglass wall closes off the opening, and a stream of rapid-hardening cement pours down the other side, wedging her in-between.

Unable to shatter the restrainer herself, Wonder Woman steadies her back against the chemical cement and *kicks* the wall to pieces.

The burro, meanwhile, has entered a cave, and comes OUT the other side with two other *IDENTICAL* burros, all going off in different directions.

At the end of the real burro's destination wait George and Angela, engaging in some "friendly" betting while Angela shows her prowess with the javelin. But as the burro approaches, they spot Wonder Woman riding it. Swiftly, Angela hurtles a javelin at her, but Wonder Woman deftly plucks it from the air and hurtles it BACK at Angela, to land in front of her in challenge.

The two Amazons square off while George takes off (with the ransom-laded burro). In rapid kung fu battle, they duel each other with javelins until Diana wins. But even though Diana wins the bout she refuses to take Angela's life in payment. To pay her debt to Diana, Angela reveals the entrance to Smith's secret headquarters—inside the North Wall of the Grand Canyon. But Angela asserts that should they meet again—and they battle—and Angela win—that Angela *WILL* take Diana's life

Wonder Woman finds the entrance, but is ambushed by George. At gunpoint he escourts her to Abner Smith, who stands revealed from secrecy (and stands revealed as actor Ricardo Montalban). He tells her his plan—she will return the books while he makes off with the ransom. But Wonder Woman is still dedicated to returning the books *AND* the money *AND* Smith and company to justice.

She accomplishes this by sabotaging his plan to escape via helicopter by planting one of her bracelets and triggering it to explode Fleeing with the money and the books, she is halted by machine-gun fire and yet another plexiglass shield. Carefully, George takes the money from Diana and leaves her with the books as another plexiglass shield drops in back of her, cutting her off completely.

Smith starts to escape via his *ALTERNATIVE* route: a rubber raft down the Colorado River. But no sooner does Smith leave for the hidden boat than George starts to turn—first on Cass and Joey, doing them in, then trying to gun down Smith. But Smith gasses George and forces him into the water where George, being adept at NOT swimming, drowns while the nonchalant Smith blithely paddles away.

NOT so finished is Wonder Woman Spotting a slight opening at the top of one of the plexiglass walls, she tosses the secured package of books through to the other side. She then pulls open her belt buckle to reveal a long cord secreted in the belt. With a whirling pitch she hooks it on the top of the wall and climbs hand over hand up over the top. With a single bound, she drops safely to the floor and is off and running.

She spies the swiftly paddling Smith making his getaway. Straddling a nearby motorcycle, she races over mountainous roads until she reaches a bluff by the river and, with a long dive, knifes into the water, to emerge by the side of Smith's raft.

The jig up, Smith surrenders to the authorities. He pulls a cigar and, asking for a light, cups his own handcuffed hands around Wonder Woman's as she holds a light to him. "Wonder Woman—I love you!" he claims, as he is taken away by the governmental officials.

Cathy Lee Crosby played the role with crispness and enthusiasm, portraying Wonder Woman not as a female superman but a woman with a woman's sensitivity. Intelligent and aware, she deflated the sexist George by his own swaggering overconfidence rather than with any rhetoric.

The series pilot was produced by John G. Stephens and directed by Vincent McEvetty for Warner Brothers Television, a subsidiary of Warner Communications. ▪

Renegade Amazon Angela (Anitra Ford) and deadly agent George (Andrew Prine) set a trap for the unsuspecting Wonder Woman

THE ADVENTURES OF SUPERMAN®

BY ALLAN ASHERMAN

By 1951, motion-picture serials were in their declining years. Despite this, Columbia Pictures' two Superman serials ("SUPERMAN" in 1948 and 1950's "ATOM MAN VS SUPERMAN") had been [illegible]. Holding down his budget, producer Sam Katzman [illegible] his cash into advertising [illegible] quered the ordinary appea[illegible]vision. But it could not be done [illegible]gainst the swe[illegible]ing [illegible] monol[illegible].

Nation[illegible] Comic[illegible]National Period[illegible]ublication[illegible] close touch[illegible] the Columbia [illegible] though[illegible] they w[illegible] Black Hawk serial[illegible] decided that [illegible] future would be the only [illegible] star attraction. Superman.

At the time, [illegible] Rangers, [illegible] Star Serials [illegible], made around these characters in the 1930's and 1940's and had grossed well in the box office then. If they were working out in this new weekly format, Superman would surely be a success. But National felt a test was needed to make sure Superman was still popular. A non-serial, theatrical film would be the ideal transition from serials to television.

First order of business was to find an actor who could play the dual identity of Clark Kent and Superman. There are many stories of how George Reeves landed the role, and they're most likely all press-release fiction. One version states that Reeves was out sunning himself on Hollywood's Muscle Beach when someone noticed what a great resemblance he bore to Clark Kent. The real story probably goes back to 1948, when Reeves starred in the Columbia serial "The Adventures of Sir Galahad," and the feature-film "Jungle Jim" (he played the villain). Both were produced by Katzman, and it's probably that someone connected with the Superman staff noticed Reeves at the time.

"Superman and the Mole-Men" was the [illegible] about the world's deepest [illegible] and coming face to face with creatures from the center of the Earth. If this seems familiar, it's probably because you've seen it on television as the 2-part episode of the Superman series, *"Unknown People."* A very low-budgeted film, production took place at [illegible] R.K.O. Culver studios under the [illegible] of independent producer [illegible]

[illegible] teachers on the West Coast) as villain Luke Benson, and such character actors as Walter Reed, Stanley Andrews and Steve Carr. Actress Phyllis Coates co-starred as Lois Lane.

Financial statistics on SUPERMAN AND THE MOLE MEN are unknown, but it's plain it was a success because only a year later production began on THE ADVENTURES OF SUPERMAN. [illegible] was also issued in Great Britain under the title of *Superman and the Strange People*.

The first 26 episodes of THE ADVENTURES OF SUPERMAN starred Phyllis Coates as Lois and are a separate series in themselves. Superman is presented as a godlike man recently arrived in Metropolis. This was made apparent in the first episode *"Superman on Earth,"* produced in 1952, which told of Superman's origin, his journey to Earth and his first assignment for the Daily Planet.

During this first season (1952-53), the producers were Robert Maxwell and Bernard Luber. Maxwell had been involved in the production of the "Adventures of Superman" radio series, and was connected with National Comics for many years. Maxwell and Luber handled [illegible] with all the excitement and [illegible] of the serials and radio combined. The [illegible]ng was quick, and Superman [illegible]arm-twist[illegible]ng, slugging [illegible]s. In *"The Stolen [illegible]"* [illegible] discover his secret [illegible]er first [illegible]aling his costume [illegible]ons the [illegible]stop a mountain, knowing full well [illegible] try to escape and probably be killed. [illegible]ARE killed, and at the end Clark [illegible]s a passing comment about how the [illegible]ell [illegible]. In *"The Birthday Letter"* [illegible] kidnapping a young [illegible]n lighthouse [illegible] family [illegible] with a [illegible]m lose his [illegible] [illegible]eath in the sea [illegible]. *[illegible] Machine"* has a very [illegible] [illegible]ode in which Superman [illegible] loaded with school-children. The driver hasn't the faintest idea who the man in the costume is, but all the kids yell "Golly ... it's Superman." The same episode has the Man of Steel visibly straining to stop a plane from crashing.

The majority of the action in this year came partially from the hands of director Tommy Carr, who also directed the Superman serials.

The second season (1953-54) saw Whitney Ellsworth assume the position of producer. Continuing in the same tradition of action, he made use of the many years in which he had been editorial director for National Comics' line of books. Working together with story-editor Mort Weisinger (who assumed the editorship of the Superman comics after Ellsworth left for

Harnassed to a pivoting bar, George and Judy Ann Nugent hover in "Around the World with Superman" (1954), the last B&W episode filmed.

The illusion of flight is completed with rear-projected aerial footage. Scene is shot so supporting bar does not show.

Hollywood), some beautiful episodes were put together.

For reasons that have never been publicized, Phyllis Coates no longer played reporter Lois Lane. Noel Neill, who had been the Lois of the Columbia serials, returned to the part and continued to play Lois for the remainder of the teleseries. To some fans of the show Phyllis Coates is the difinitive Lois, and to others Miss Neill is the accepted real thing Actually, each actress did a superb job of interpreting Lois' character.

One of the best episodes of this second season is *"Panic in the Sky,"* in which Superman collides with an asteroid made of Kryptonite and other extra-terrestrial elements. The impact gives him amnesia, and at one point Clark almost becomes Superman in full view of Jimmy Olsen! In *"Beware the Wrecker,"* (directed by Royal Cole, another veteran serial-man) Superman battles an unknown destroyer of steamships, trains and planes. The old serial gimmick of having a panel of distinguished men, one of whom was secretly a super-villain, was used here. In *"Star of Fate,"* Superman had to fly to Egypt and lift the pyramids to get enough of a rare plant to save Lois' life. *"The Defeat of Superman"* was the first episode involving Kryptonite, and had a scientist devising a lump of snythetic green-K that almost cost Superman his life.

It was this season that began with a box of Kellogg's cereal, over which was superimposed the figure of Superman with exploding fireworks in the background. Each episode started off with the words: "Kellogg's, the greatest name in cereals, presents The Adventures of Superman!" There were even some cereal commercials in which Superman himself hawked Rice Crispies and Sugar Frosted Flakes.

Immediately after the episode *"The Machine that Could Plot Crimes"* finished production in 1954, work began on an episode of the series that was never televised. It was called *"Stamp Day for Superman,"* and was produced in conjunction with the U.S Treasury Department to endorse their Savings Stamps program in public schools. The story was 20 minutes long, in black-and-white, and featured the same regular cast and crew members who put together the rest of this season's episodes. A different introduction was filmed for *"Stamp Day,"* and featured Superman superimposed along with the Treasury Department seal.

That same year, 20th Century-Fox contracted with National Comics to release feature-length versions of Superman T.V. episodes. Altogether, five films were put together, each composed of 3 complete T.V. episodes. In fact, additional "bridges" were filmed, to link

A scene deleted from "The Big Squeeze," in 1953.

the individual stories together. Most of these consisted of Clark, Lois and Jimmy sitting in an office, discussing the past adventure. For example, "The Golden Vulture" ended with Lois and Clark in Metropolis Harbor, getting a good dunking. The "bridge" showed them drying off in Clark's office, while Jimmy stood by smiling. Afterward, they all drove off together . . . straight into the next adventure. The completed features were titled *"SUPERMAN'S PERIL," "SUPERMAN FLIES AGAIN," "SUPERMAN IN SCOTLAND YARD," "SUPERMAN AND THE JUNGLE DEVIL"* and *"SUPERMAN IN EXILE."* They are still occasionally shown in foreign countries, including great prominence in Mexico. The photos, pressbook and posters issued in conjunction with these films are rare collector's items today.

In 1955, production began on the third season of *THE ADVENTURES OF SUPERMAN,* after an historic decision had been reached. Whitney Ellsworth, still the series' forward-thinking producer, knew many people within the film industry. He had been in Hollywood as early as 1943, when he acted as National's liason with Columbia on their first D.C. serial *"BATMAN."* Now, despite the lack of color T.V.'s in use, he knew that color T.V. was on the way in, just as much as serials were on their way out. So the entire production crew shifted their base of operations over to Z I V.-United Artists studios, which was being altered for color T.V. production. (Among the series filmed in color there were *"The Cisco Kid," "Sgt. Preston," "Science-Fiction Theatre,"* and the last season of *"The Lone Ranger."*

It was a huge undertaking. Everything had to be done over. New sets were built, including an almost exact duplicate of Perry White's office. Wardrobes were done completely from scratch. In the old black-and-white episodes, Superman's costumes were done in shades of brown and white. Now they were much more expensive, done in the traditional red, yellow and blue colors.

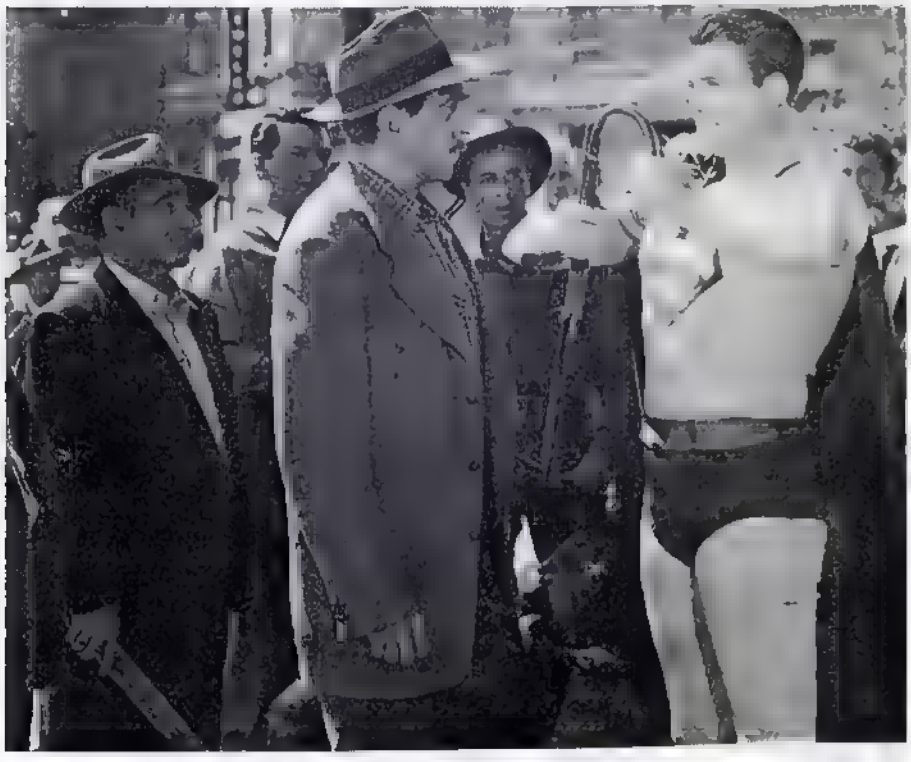
All of the stock-footage of flying effects, assembled since 1951, had to be shot over in color. Even the establishing shots of the Daily Planet Building (actually the Los Angeles Civic Center) were re-shot in color, as were the opening and closing titles.

Unfortunately, due to the tremendous cost of color production, sets and the scope of the episodes had to be limited. In *"Money to Burn,"* we see Perry White, hear fire-engines, and see a closeup of Perry and Jimmy as the editor points upward and excitedly says: "Look . . . He's diving right into the fire!" Unfortunately, all the audience ever got to see was Superman lifting the fire-hose and leaping into the air.

For some reason the creative aspect of the series was also changed. No longer were serious episodes the order of the week. The emphasis was now on semi- (or totally) comical situations and villains. But there WERE some great moments.

Robert Rockwell (Jor-El) in "Superman on Earth," the first half-hour Superman T.V. episode (1952), wears Buster Crabbe's shirt from "Flash Gordon Conquers the Universe."

Superman bends villain Luke Benson's (Jeff Corey) gun in "Superman & the Mole-Men."



The character of Professor Lucerne was created and used for only two episodes. In *"The Mysterious Cube,"* the Professor tells Superman how to use super-concentration to break down his molecular structure and walk through a super-dense wall. And in *"Divide and Conquer,"* to save the life of a president and yet remain in jail and obey the law, Lucerne returned and told Superman how to split himself apart into two people. Each was only half as strong as the whole Superman, and this added difficulty made for an exciting tale.

Other serious efforts include *"The Seven Souvenirs,"* in which a scientist tricks Superman into using his X-Ray Vision on some knives. There's method to the madness, though, as the knives are made of a substance which, when exposed to super-X-Rays, changes into pure radium. And in *"Clark Kent, Outlaw,"* Kent becomes discredited. It's all a trick to enable him to join a gang and expose its method of operation.

Another regular character of the color episodes was Professor Pepperwinkle (the equivalent of Professor Potter, Lana Lang's uncle of the comics). His inventions included machines to convince people they're upside down *("Topsy Turvy"),* transmit live humans through telephone wires *("Phony Alibi")* and make people forget unpleasant and re-

cent memories *("The Big Forget")*. The last episode of the season also featured Pepperwinkle Called *"All That Glitters,"* it was a dream of Jimmy Olsen's after being conked on the head and imagining that he and Lois gained super-powers

There were some great, intentionally funny episodes, which really qualify as television's first "camp." Especially *"Flight to the North,"* in which Chuck Connors played hillbilly Sylvester J Superman. But though there was humor, the serious excitement of the earlier two years was lacking. From 1955-58 the Superman series had fun with itself, when it could have been creating more significant memories of serious adventure.

Altogether there were 52 color episodes produced in the last two seasons of the series.

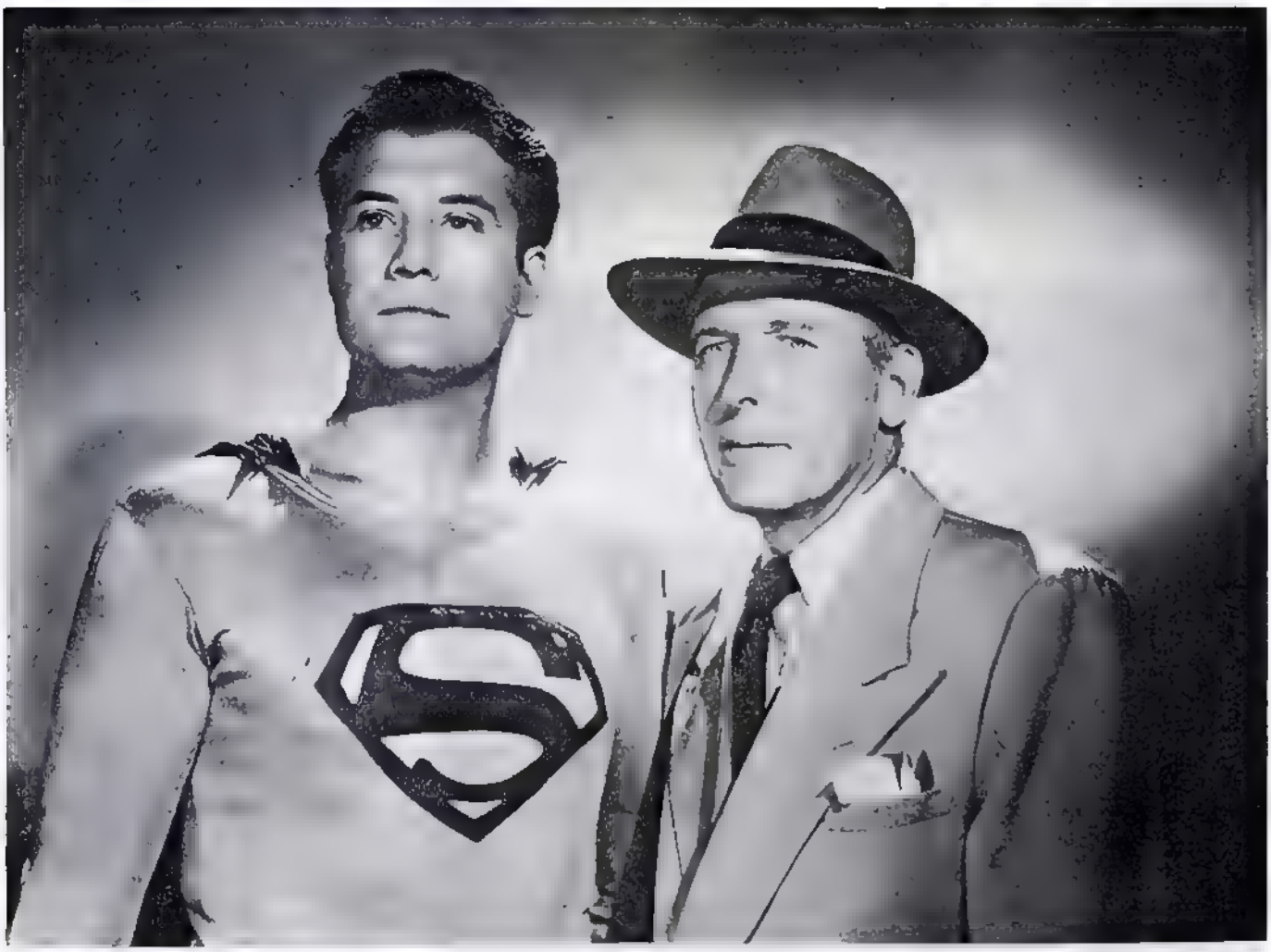
And then one day in 1959 millions of kids all over the country began to hear rumors that George "Superman" Reeves was dead First reports said that he had tried to fly, and there were numerous other stories, too. In actuality he had either shot himself, or been shot by a burglar. Finally the newspapers agreed it was suicide, and the New York Daily News ran a large picture of Reeves as Superman, with the headline "Superman Dead!" It was a shocker, and kids cried and stayed home from school. **THE ADVENTURES OF SUPERMAN** were over for George Reeves, but they were really just beginning as far as the series was concerned. Celluloid and The Tube are larger than life, and no one who has been a part of a legend really dies as long as the legend itself is retold.

In 1960, **THE ADVENTURES OF SUPERMAN** went into syndication reruns. Since then, generations of kids, like the children of the past, have come to identify George Reeves as Superman.

In 1962, the series received a great boost when the last 52 episodes were printed in color for the first time. People found it hard to believe that Superman had actually been shot in color 'way back in the 1950's, and for a time rumors circulated that it wasn't REAL color, that it had been hand-tinted. These rumors died when people first saw the vivid episodes, which had in actuality been filmed in the Technicolor process.

Today Noel Neill and Mort Weisinger lecture at universities about **THE ADVENTURES OF SUPERMAN.** They're always met by thunderous applause and hundreds of questions by their audiences, which were raised on the series. Articles are still written about the show, which is more popular than ever. One person even tried to earn a living by passing himself off as the greatest trivia expert on **THE ADVENTURES OF SUPERMAN** (it takes all kinds). But most people just sit back and enjoy this great T.V. series. A part of American mythology are **THE ADVENTURES OF SUPERMAN!** ■

Reeves and Robert (Inspector Henderson) Shayne, in one of the first portraits taken for the T.V. series (1952).



MEET THE WOODCHUCKS

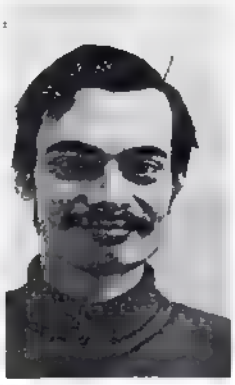
CARL GAFFORD: Carl took on the job of Managing Editor of this magazine when he discovered that he was not working on anything between midnight and three a.m. A 21-year-old college dropout, Carl was the Glen Howard of fan publishing before coming to DC in 1973. He was recently promoted to replace Gerda Gattel as the company's head proofreader and takes great delight in finding mistakes that everybody else misses. He claims he can proofread with his eyes closed, and he sometimes does .. after working straight through a weekend on his other comics-related projects!

STEVE MITCHELL: The playboy of the DC Comics World. Steve decided not to give us any biographical data for this article. We'd guess that he doesn't want everybody to know that he is younger than all the Woodchucks but Paul Levitz or that he has worked for DC on staff and freelance for the past four years. We'd also guess that he doesn't want you to know that he has written some stories for DC's war books, that he sees almost every movie that comes out, and that he is the biggest fan of Kojak in the country. But since he doesn't want you to know any of this, we'll move on to our next woodchuck.

PAUL LEVITZ: At 17½, Paul is the youngest in the National Bullpen. His double life consists of attending New York University as a full-time student two days a week and acting as Assistant Editor to Joe Orlando and Murray Boltinoff the rest of the time. As editor/publisher of "The Comic Reader," Paul won two Comic Art Fan Awards for best fan magazine. Paul's hobbies include sleeping, reading, aging, and figuring out how he can do four weeks of work in the space of three days!

SOL HARRISON: A veteran of the comic book industry from the day they invented comics, DC's Vice-President-Production Manager has been the guiding light behind **THE AMAZING WORLD OF DC COMICS.** Sol's work has been influential at DC for many years. He has designed numerous title logos for the magazines, colored countless covers and has worked on such wide-ranging special projects as the Junior Bullpen Program and the DC Comicmobile. This magazine, the latest of "Solly's Follies," is just another example of why he is where he is today.

ALLAN ASHERMAN: After graduating from Long Island University (Brooklyn) with a B.A. in Journalism, Allan taught emotionally and physically handicapped children, then worked for M.G.M. before coming to DC. A professional writer, Allan has had published numerous articles on motion pictures. His staff duties include working as Editorial Assistant to Joe Kubert and Assistant Editor to Joe Simon and Nelson Bridwell. His collection of movies - television - comic book - science fiction-fantasy paraphernalia is almost as astounding as his ability to imitate the voices of the entire crew of the starship Enterprise!



BOB ROZAKIS: Elmont, N.Y.'s answer to Guy Lillian broke into comics by writing millions of letters to the editors, some 135 of which eventually got printed. His first pro work was a series of puzzle pages for DC's 100-page books (This rather surprised most of Bob's friends since he graduated from Hofstra University with a B.B.A in Accounting!) Currently, Bob works as an assistant to Julie Schwartz, and in his spare time is a parking lot attendent for a Long Island department store. The only married woodchuck, Bob spends the rest of his time (about two hours a week) with his wife Laurie trying to figure out how to fit his comic books into their apartment!

GUY H. LILLIAN III: Julie Schwartz's "favorite Guy" claims to have been the world's greatest letterhack before coming to work at DC in January of this year. Though a recent tally shows Guy second in number of letters published, he refers to himself as "the thinking man's Bob Rozakis" and to prove it, he pulls out his diplomas from Berkeley (B.A.) and the University of North Carolina (M.F.A.) Guy's most noteworthy achievement was seeing Richard Nixon in his underwear in 1962.

E. NELSON BRIDWELL: When the rest of us were still in grade school, Nelson Bridwell became the first comics "fan" to break into the industry. Our guest-writer for this issue edits all of DC's $1 Collectors' Editions and is assistant editor to Julie Schwartz. Since he is a master of trivia—not only in comics, but in most of literature as well—it is hardly surprising that the usual answer to a tough question among the woodchucks is "Nelson would know!"

THE Shadow

remembering ...

BY ALLAN ASHERMAN

Do you remember the first time you ever saw a comic-book? Sol Harrison certainly does! Sol, a Vice-President of National Periodical Publications, is also the man in charge of production at D.C. And he has good cause to remember, because he helped make the printing plates for the very first comic-book, Famous Funnies!

One day in 1934, Sol Harrison walked to work from a subway stop in Manhattan. He passed the Sixth Avenue elevated trains, and looked at the displays of theatres playing "The Black Cat" with Karloff and Lugosi, and Johnny Weissmuller in "Tarzan and His Mate." In those days, Sol worked on 21st Street, right off Sixth Avenue. He packed ladies' hats, but he really wanted to do something in the line of art. Across from the hat company, he could see the bright flash of an arc lamp, and he thought back to his first job.

"I went to Franklin K. Lane High School in Brooklyn and majored in Art," Sol recalls. "When I got out of school, I went to work for the Strauss Photo-Engraving Company down on Canal Street. Then I took the hatpacking job. Every day I'd seen that bright arc light through the window, and I knew there was an engraving company there. After a few short months, the hat company went out of business. I collected my last paycheck, took my portfolio and crossed the street."

The arc lamp came from the window of the Rex Photo-Engraving Company. "The owner interviewed me. Besides owning the place, he worked as a Ben-day man; in those days color separations were done right on the metal plates. There was no margin for error, and it was time-consuming."

Sol got the job, partially because he'd worked at the Strauss Company. He went right to work creating "Ben-days," the most primitive form of today's color separations. Jobs were scarce in those days, and Sol's salary of $15.00 per week was considered very good pay.

"I worked on the very first comic-books; this was even before stories were done especially for the books, and what we did was reprint old Sunday comic pages, reduced in size. I did color separations for Alex Raymond's 'Flash Gordon,' Hal Foster's 'Prince Valiant,' and all the other great stips."

One day while going home from work, Sol met Catherine Strauss, the daughter of his former employer. "She asked me what I was doing, and I told her about my job at Rex Engraving. That night, I got a call from her father. He had just signed a contract with Major Nicholson, who was starting to publish a line of comics. Nicholson's books were different

from everyone else's, because they used NEW material. Instead of Sunday pages printed intact, they would be using daily strips, edited together to form complete pages and finished stories."

"It was a brand new field. Very few people had even heard of the technology behind comic books, and my experience at Rex made me an expert. They needed an experienced separator, so Strauss offered me the job. Instead of being paid a flat, weekly salary, I would be paid for each piece of work I completed. By this time I'd built up my speed, and I knew I'd be making more money at Strauss. So I gave Rex my notice."

Working for Emil Strauss, he learned even more about engraving and printing processes. It wasn't long before he was asked to get assistants and start an art department.

"The first thing I did was contact some old friends. Jack Adler and I had both gone to high school together, and I got him to work at Strauss. Then I got Eddie Eisenberg to work there."

The historic books like "More Fun

Comics" and the first "Detective Comics" were color-separated in Strauss' Canal Street plant.

"Between all of us, we worked out improvement after improvement over the old Ben-day method First we tried color-separations made on illustration board. They allowed for special effects, but this was before air-conditioning was invented. The changes in temperature made the paper shrink. It wouldn't hold its original size, and created havoc."

"Aluminum was a new discovery then, and we found that by coating a sheet of aluminum with white paint, we could work directly on this firm but manageable surface, and it held its size Whereas everything in Ben-day had to be done slowly . . . it took one Ben-day man an entire week to do one Sunday page . . . we could now work quicker with greys. Techniques like air-brushing saved a lot of time, and could also be used on the aluminum."

Without this discovery and the many others that followed, comics would have taken much too long to produce. Weighed down by time and expense, the comics industry would probably never have grown to the degree that it did. To give some idea of the handicaps of those first "Ben-day" days, Sol recalls this story:

"I remember we were putting together a comic, and in one panel there was supposed to be a tremendous explosion. Eddie Eisenberg was working on it, and he felt there was something needed to complete the effect. So he carefully lettered in the word "BOOM." It was a very good job. It added to the panel. But Eddie had forgotten that all lettering done on plates had to be done BACKWARDS. When the finished book came out, there was Eddie's explosion Stretching across the panel in impressive letters was the word "MOOB" To this day, all you have to say to Eddie Eisenberg to get him laughing is "Moob."

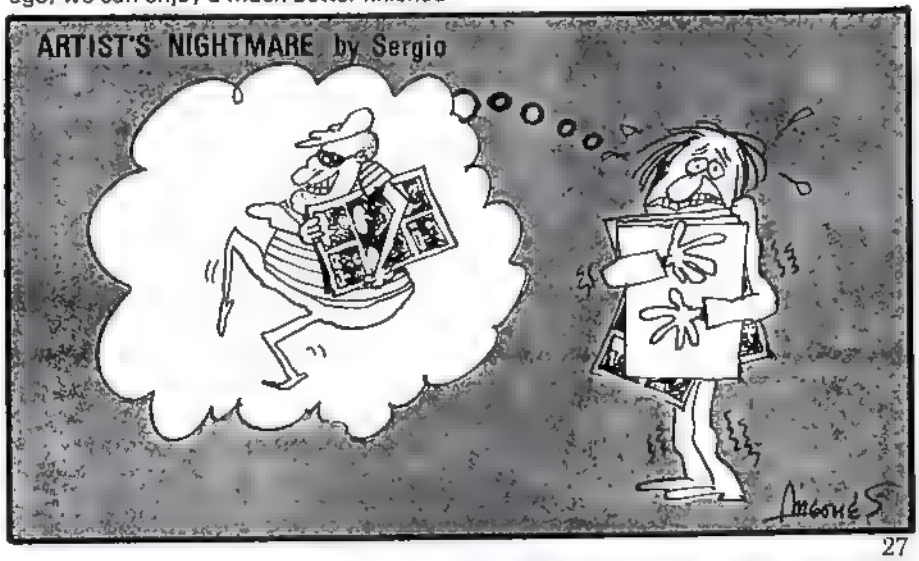
Later, Strauss Photo-Engraving was called Photochrome. Together with the Post Photo-Engraving Co., it was the leader in its field through the 1940's and 1950's. Then the two companies merged to become Chemical Photo-Engraving, which does the work for all the comic-book companies today

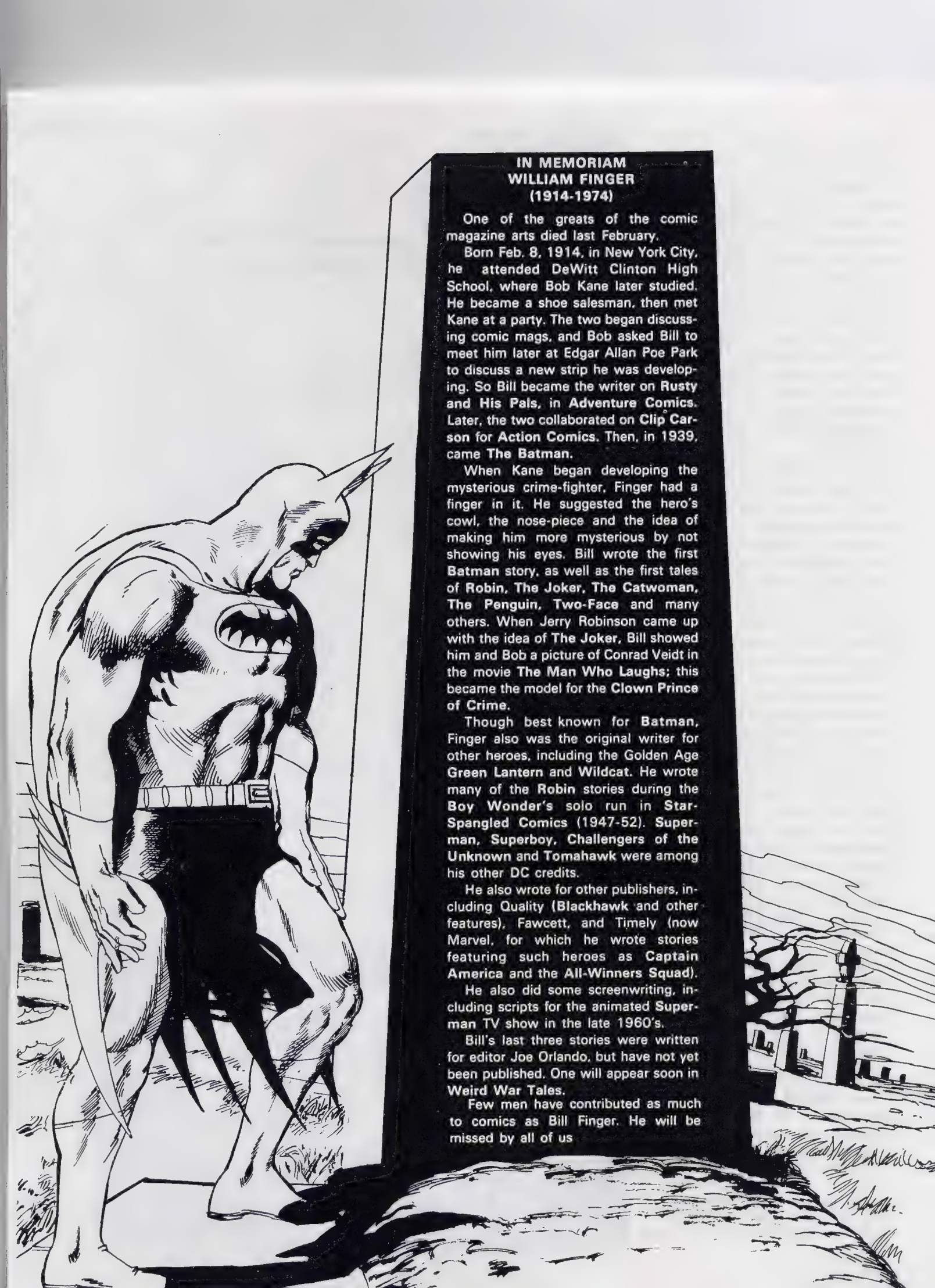
Major Nicholson's line of comics is long-gone, but his "Detective Comics" developed into Detective Comics, Inc. ("D C. Comics"), the ancestor company of National Periodical Publications

The art of color-separations is a recognized specialty, necessary in producing ads, books, magazines, posters and all printed materials using

NEW
APRIL 1935
FUN
THE BIG COMIC MAGAZINE
DON DRAKE
ON THE PLANET SANI
WHAT THEY SAW
NOW IN COLORS • ADVENTURE • FLYING • MYSTERY
COMIC STRIPS • STORIES • MOVIES • SCIENCE • PRIZES

colors. Sol Harrison, Jack Adler and Jerry Serpe, more than any other people, perfected the processes used today. Because of their work of so many years ago, we can enjoy a much better finished product today So the next time you pick up a comic book . . . remember along with them to those special times when Superman and Batman first came into our world! ■





IN MEMORIAM
WILLIAM FINGER
(1914-1974)

One of the greats of the comic magazine arts died last February.

Born Feb. 8, 1914, in New York City, he attended DeWitt Clinton High School, where Bob Kane later studied. He became a shoe salesman, then met Kane at a party. The two began discussing comic mags, and Bob asked Bill to meet him later at Edgar Allan Poe Park to discuss a new strip he was developing. So Bill became the writer on **Rusty and His Pals**, in **Adventure Comics**. Later, the two collaborated on **Clip Carson** for **Action Comics**. Then, in 1939, came **The Batman**.

When Kane began developing the mysterious crime-fighter, Finger had a finger in it. He suggested the hero's cowl, the nose-piece and the idea of making him more mysterious by not showing his eyes. Bill wrote the first **Batman** story, as well as the first tales of **Robin, The Joker, The Catwoman, The Penguin, Two-Face** and many others. When Jerry Robinson came up with the idea of **The Joker**, Bill showed him and Bob a picture of Conrad Veidt in the movie **The Man Who Laughs**; this became the model for the **Clown Prince of Crime**.

Though best known for **Batman**, Finger also was the original writer for other heroes, including the Golden Age **Green Lantern** and **Wildcat**. He wrote many of the **Robin** stories during the **Boy Wonder's** solo run in **Star-Spangled Comics** (1947-52). **Superman, Superboy, Challengers of the Unknown** and **Tomahawk** were among his other DC credits.

He also wrote for other publishers, including Quality (**Blackhawk** and other features), Fawcett, and Timely (now Marvel, for which he wrote stories featuring such heroes as **Captain America** and the **All-Winners Squad**).

He also did some screenwriting, including scripts for the animated **Superman** TV show in the late 1960's.

Bill's last three stories were written for editor Joe Orlando, but have not yet been published. One will appear soon in **Weird War Tales**.

Few men have contributed as much to comics as Bill Finger. He will be missed by all of us

SERGIO TAKES A LOOK AT DC

Cartoonist Sergio Aragones of MAD and PLOP fame offers his unique view of some of the crazy things that happen around the DC offices.

While working on a deadline job, artists often neglect such basics as eating and sleeping!

Artists at work in the DC offices often get SPECIAL encouragement!

The **next** "World's Greatest Comic Artist" is always arriving, complete with portfolio!

Nothing pleases an editor more than a visit from one of his fans.

the letter column ☆ALL★

BY BOB ROZAKIS

I broke into the comic book industry by writing countless letters to the various editors. It seemed fitting, therefore, that when I started working at DC, I was given the job of answering the mail—not the letters from my fellow LoC critics, though—as you can see from the sampling below . . .

Dear Clark Kent.
I am Matt H. I like your show. I live in Bar Harbor. I know who you are—Superman!

MATT H., Bar Harbor, Me.

*(The secret's out—***BR***)*

. . . . .

Dear Superboy:
Will you ask Krypto to come over to my house because I have one dog and he always bites my foot. Krypto won't bite my foot, unless the yellow ray comes around that the crazy professor built.

TAYLOR T., Tonawanda, NY

. . . . .

Dear Aquaman:
I read all the octopus books. Now will you send a real good girl octopus?

BOBBY P., Westland, Mich.

. . . . .

Dear Batman:
Could you give me 6 dollars because I'm going to buy a monkey and my monkey will help me write letters to you. Sincurly,

RAYMOND, Address Unknown

. . . . .

Dear Batman:
Could you give me 6 dollars for my kitten. And my brother is going to get a monkey.

ELAINE A., Adress Unknown

*(Let's leave the pet department for more important requests . . .—***BR***)*

. . . . .

Dear Batman:
We are starting a Batman and Robin club. We watch your show every day. And we would like to know if you could send us a dollar and we'll pay you back sometime.

BILLY & BRIAN T., Address Unknown

*(At least they offered to pay him back!—***BR***).*

Sir:
May I please have some info about your company. And may I please aks for about 50 of each thing? Thanks.

S.R.K., Oak Park, Md.

*(You can ask for anything . . . but that doesn't necessarily mean you're going to get it!—***BR***)*

. . . . .

Dear Editor:
We of the planet Zirquil will hydratom bomb the Earth if you don't send me a free five-year subscription to THE FLASH. Your friendly Zirquilian, Firnk.

ERIC F., New Hyde Park, N.Y.

*(Bombs away!—***BR***)*

. . . . .

*(Threats like this you can't ignore!-***BR***)*

. . . . .

Dear Mr. Sgt. Rock:
I read your best comics. Mr. Sgt. Rock please can you send me a pair of Sgt. stripes. I have never had seen Sgt. stripes. And I would like one cannon shell please My friend brings M16 shells into school. I would like a cannon shell please. Then I would like to show him that I have a bigger shell than him. And please would you wright (sic) back soon.

DON S., Barker, NY

*(Poor kid . . . we could't send him the stripes or the shell, so we sent him a Sgt. Rock autograph which is much more impressive than an ol' M16 shell!—***BR***)*

. . . . .

Dear DC Editor:
I bought a comic called 4 BATTLE TALES and it only has 3 battle tales and I want my money's worth!

KEN P., Key Biscayne, Fla.

*(Rather than try to explain to this young fellow that the actual title of the book was FOUR-STAR BATTLE TALES, we cut a story out of another war book and mailed it to him!—***BR***)*

. . . . .

Dear Mr Infantino:
Would you please send me all KAMANDI comics up till now and a bill.

GARRETT S., Phoenix, Ariz.

P.S. If the cost is over $10.00 ignore this letter)

*(It might as well have been over ten dollars. We don't have the back issues to send.—***BR***)*

. . . . .

Captain Marvel:
You are the phony Captain Marvel. I am the real Captain Marvel.

CAPTAIN MARVEL, Address Unknown

*(Holy Moley!—***BR***)*

. . . . .

Batman.
Will you come in the Batmobile please. How to come to my house: Go to Maine and ask a gasman how to get to Lebanon Road and we are the first hose (sic) on the right. Come on Dec. 29, 1973

UNSIGNED

*(With directions like that, how could we get lost!—***BR***)*

. . . . .

Dear Batman:
I want you to come over when you have the time to stay overnight. Bring pillows and blankets please. I'll invite all my cousins for a big party for you and we're going to have games. You can make noodle salad or brownies I want you to meet my little brother Ronnie and my

STARS of tomorrow

kitten. Bring Robin too.

CINDY S., New London, Conn.

PS: I live in a grey house. You'll see me on the porch with my brother Ronnie.

• • • • •

Dear Batman:

I want you to come over on Feb. 2, 1947 (sic) at 3:00. And come over in the Batmobile with Robin. And I have to watch your show. And I want to have a date with you at 7:00 on the 2 of Feb. and I want to marry you Batman.

LOIS M., Address Unknown

(It would almost be worth it to dress up as Batman just to meet some of these kids!—BR)

• • • • •

To Whom It May Concern:

I'm writing about your special giant comic SHAZAM. All the stores in my town are sold out. Please write back if you have one or know where I could get one. I am 14 and a vivid comic collector.

CHRISTOPHER W., Shepard AFB, Tex.

(On a similar note—grammar and spelling, that is—we received an envelope addressed to "Sumpman in Action!"—BR)

• • • • •

Dear Aquaman:

I would like you better if you could fly. If you could fly you and Superman could run an airline and save gas. You could call it Justice League Airline. Your motto could be "We save gas!"

KYLE L., Address Unknown

(And it could be "faster than a speeding bullet, more powerful than a locomotive" . right?—BR)

• • • • •

Dear Editor:

I made up a superhero called Strongman (Jim Bell), editor of Universe Magazine. He can fly, run fast, and travel in time. He is invenerable (sic) to everything but strong rays from the sun. He is 6½ feet high and weighs 132 lbs.

JOHN P., Address Unknown

(Maybe you should call him Stringman! —BR)

• • • • •

Dear DC.

I'm a fan of your JUSTICE LEAGUE OF AMERICA comic books for 10 years and I have a contest open for all your artists who draw super-heroes and other things. The prize is the following:

1st prize: $1.00
2nd Prize: .75
3rd Prize: .50

Rules:

1. Write the category of (1) Super-Hero drawer or (2) other drawer.
2. You must copy the picture I have sent you.

3. Drawing must be on 12" by 12."
4. Judge's decision will be final.
5. Prizes will be told on your station in N.Y. Please send your favorite radio station name please. Prizes will be received 10 days later.
6. Drawings must be in by Sept. 31st.

Unsigned, Vancouver, B.C.

(September 31st in what year . . .?—BR)

• • • • •

Dear Editor:

Please do not put this in a magazine of the Legion of Super-Heroes. I read one of the other comic books and I read one that had a page that said you could join if you had a super power. The only problem was it didn't say where to go if you were going to join. If you can find out, please send the address to me. Thank you.

JEFF A., Address Unknown

(Makes you wonder what super-power he has, doesn't it?—BR)

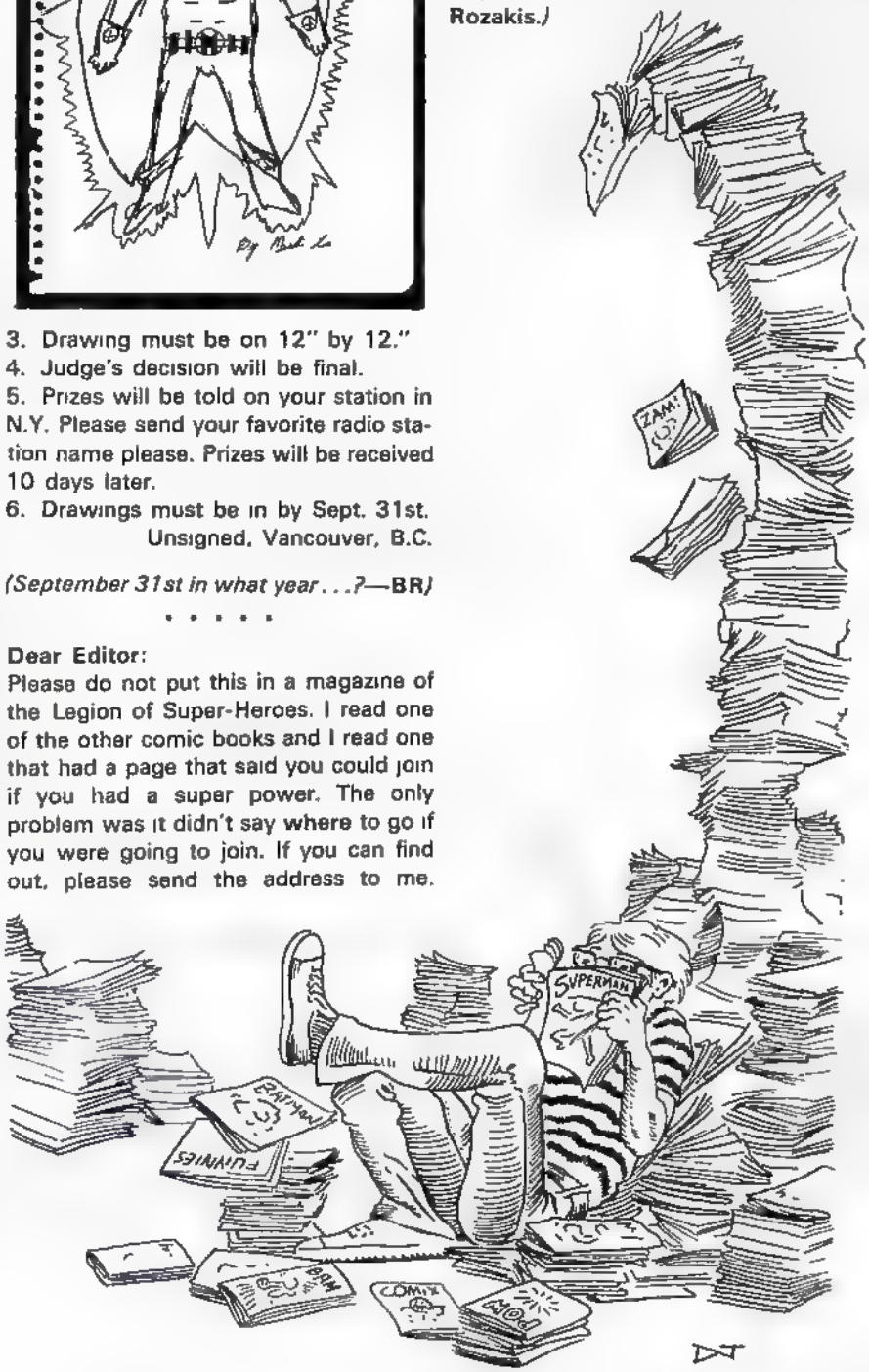
• • • • •

Hi Wonder Woman:

I haven't been writing to you because I have been not feeling too well. Love,

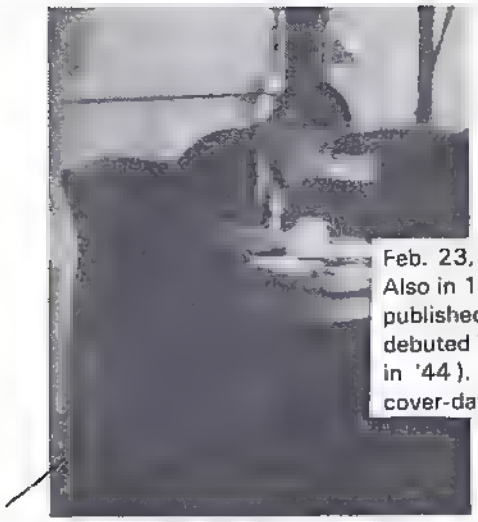
KELLI, Address Unknown

(On that note, we bring this article to a close. Who knows . . . one of these kids could be the next generation's answer to Guy Lillian, Irene Vartanoff or—Bob Rozakis.)



YESTERYEAR

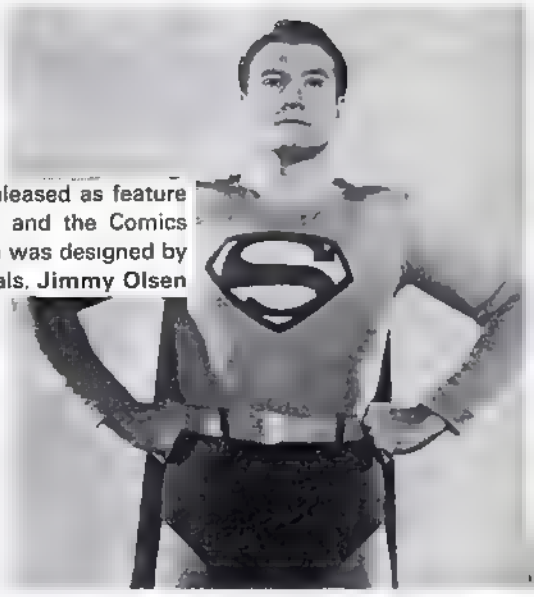
BY E. NELSON BRIDWELL



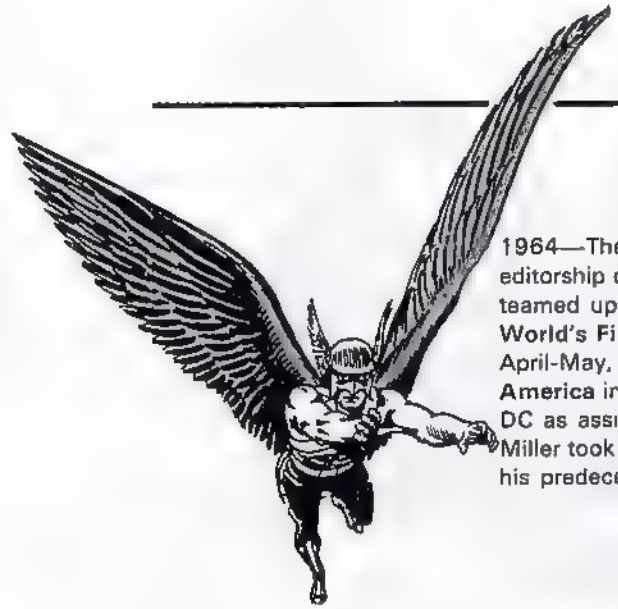
30 YEARS AGO

Feb. 23, 1944—Julius Schwartz came to work for DC Comics
Also in 1944: The famous one-shot, **Big All-American** (128 pages) was published. The first issue of **All-Funny Comics** hit the stands. **Superboy** debuted in **More Fun Comics** #101 (dated Jan.-Feb., 1945, but on sale in '44). Joe Kubert did his first **Hawkman** art (**Flash Comics** #62, cover-dated Feb., 1945).

20 YEARS AGO

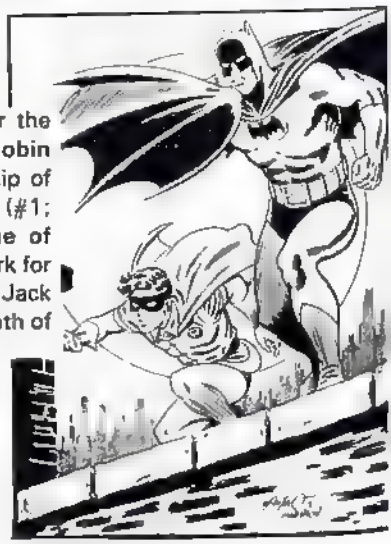


1954—**Superman** T.V. episodes are compiled and released as feature films. The Comic Magazine Association was formed and the Comics Code Authority established. The familiar CCA emblem was designed by Sol Harrison, now Vice-President of National Periodicals. **Jimmy Olsen** #1 (Oct., 1954) made its bow.



10 YEARS AGO

1964—The **New Batman** debuted as Julius Schwartz took over the editorship of **Batman** and **Detective Comics**. **Jimmy Olsen** and **Robin** teamed up for the first time as Mort Weisinger assumed editorship of **World's Finest Comics**. **Hawkman** appeared in his own magazine (#1; April-May, 1964) and later that year joined the **Justice League of America** in its 31st issue. Jan. 13—E. Nelson Bridwell came to work for DC as assistant editor of the **Superman** line. That same month, Jack Miller took over the editorship of the DC romance titles after the death of his predecessor, Larry Naydel.



Fans and collectors still talk about the special one-shot black and white magazines that Jack Kirby did for us in the summer of 1971. But did you know that a second complete issue of IN THE DAYS OF THE MOB was also done by Kirby? Here's the first story from that unpublished classic!

IT TOOK A SIMPLE, EVIL, BRUTAL ACT TO GENERATE THE SPARKS FROM WHICH A MONSTER SPRANG! IT WAS A FAST GROWING, VORACIOUS MONSTER!!--FRUSTRATED, ANGRY, MURDEROUS, AND SURPRISED BY SUDDEN POWER!!
THE CRIES OF A YOUNG GIRL WERE ITS BIRTH-PANGS!! SHE HAD BEEN CRIMINALLY ASSAULTED AND THROWN FROM A CAR! BUT SHE WAS ONLY A PAWN IN THE LARGER, DEADLIER GAME--THAT WOULD BECOME--
MURDER, INC!
G'WAN! SQUEAL YER HEAD OFF!
YOU RAT! YOU DIRTY RAT!! YOU WON'T GET AWAY WITH THIS!!
EDITED... WRITTEN, AND DRAWN BY JACK KIRBY
INKED BY MIKE ROYER
ON THE EDGE OF THE BROWNSVILLE AREA IN BROOKLYN, NEW YORK, THE GIRL WAS LEFT TO RECOVER FROM THIS TERRIBLE ENCOUNTER!!!

RISING SHAKILY TO HER FEET, THE GIRL STAGGERED IN THE DIRECTION SHE WAS EXPECTED TO TAKE!! ABORTIVE AND TWISTED THOUGH IT WAS IN CONCEPTION. HER SORRY SITUATION HAD BEEN DELIBERATELY PLANNED!!

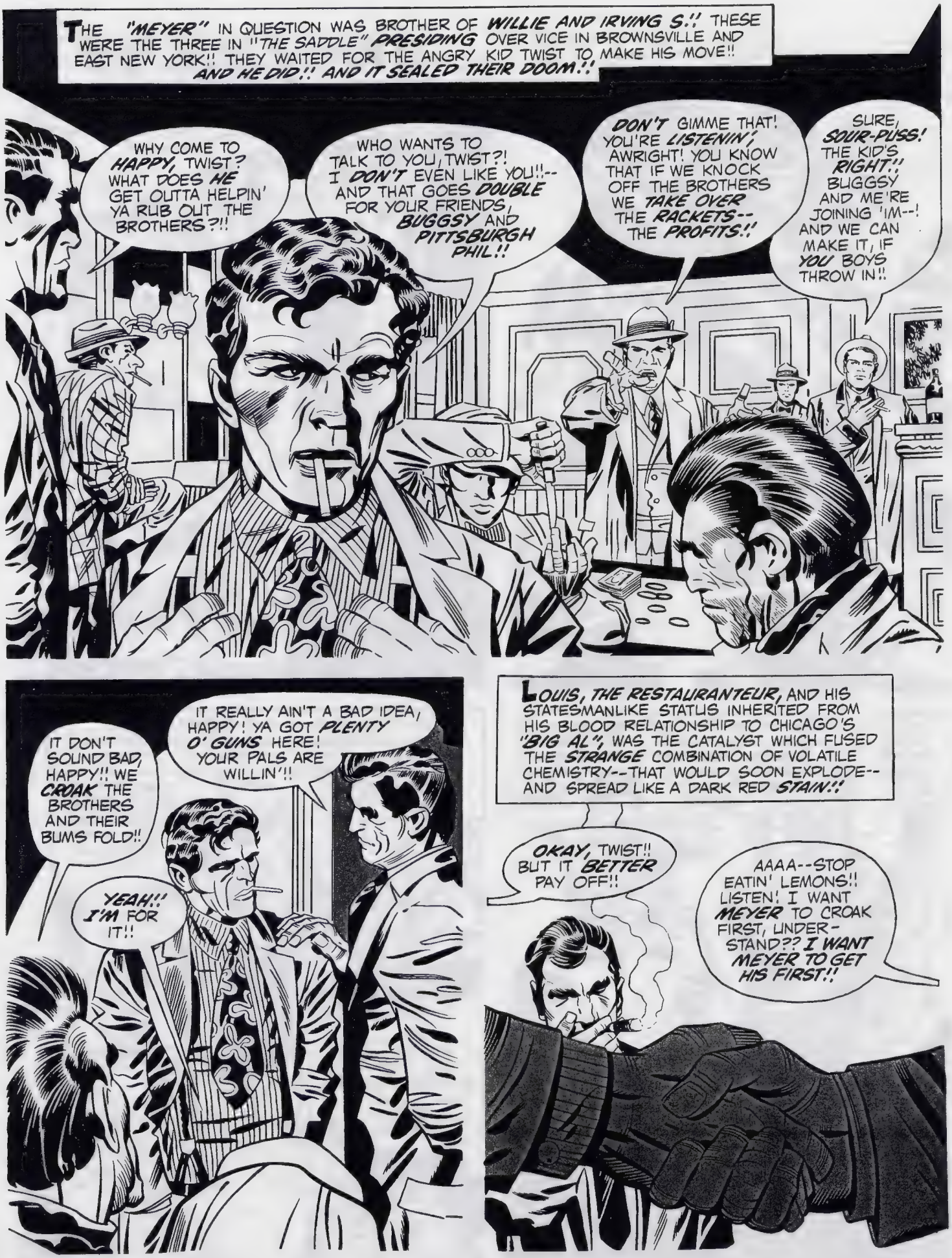
THE UNDERWORLD OF THAT PERIOD WAS A FRAGMENTED DOMAIN, FOUGHT OVER BY SMALL UNIFIED GROUPS AND FREE LANCING HOODS!! THIS GIRL WAS THE VICTIM OF ONE SUCH ENTANGLEMENT!!

HER BOYFRIEND WAS A KNOWN "PUNK" WITH THE ALIAS OF "KID TWIST"--WHO WAS MARKING TIME IN HIS QUARTERS! THE LOCAL GANGLORDS WANTED HIM OUT IN THE OPEN--WHERE THEY COULD "GET AT HIM"!!
HEY! YOU GONNA SEE TWIST?
WAIT'LL HE SEES HER! SHE LOOKS LIKE SHE FELL DOWN A MANHOLE!

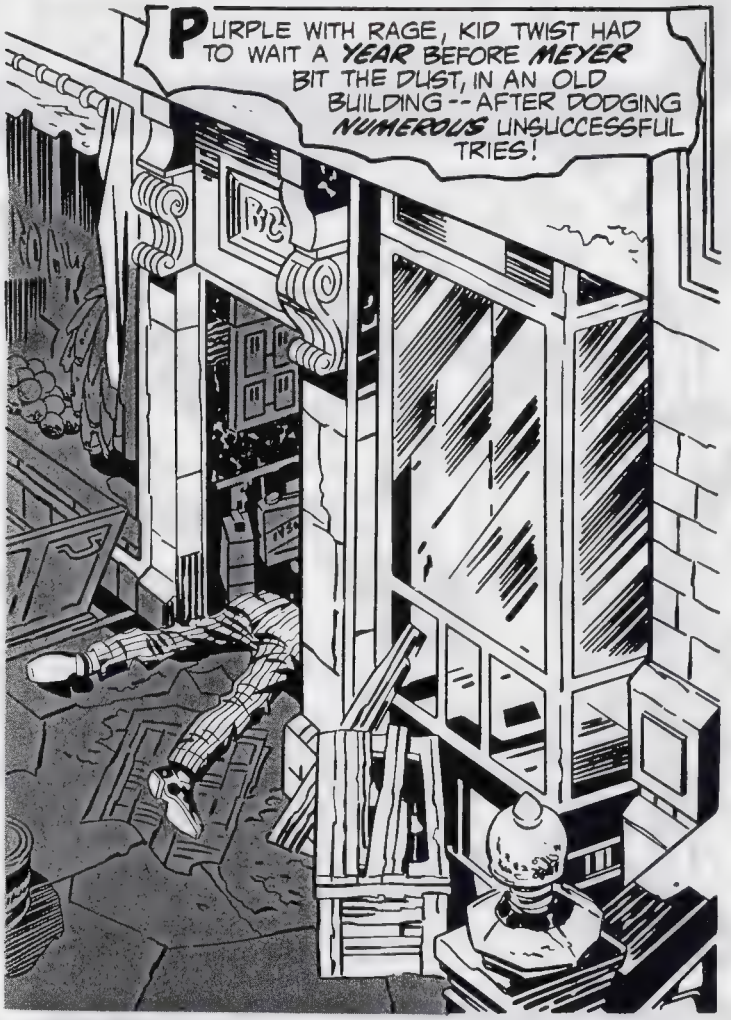
ONE OF THE RULING TRIUMVIRATE HAD CHOSEN THE KID'S GIRL AS THE INSTRUMENT TO FORCE HIS HAND!!
COME ON!! TELL ME!! WHICH ONE OF THE THREE WAS IT??
THAT'S HOW IT HAPPENED, ABE! I COULDN'T DO ANYTHING TO STOP HIM!!

MEYER! IT WAS MEYER!! HE WAS STRONG AS A BULL--AND TWICE AS CRAZY!!
MEYER!! SO MEYER PULLED THIS!!

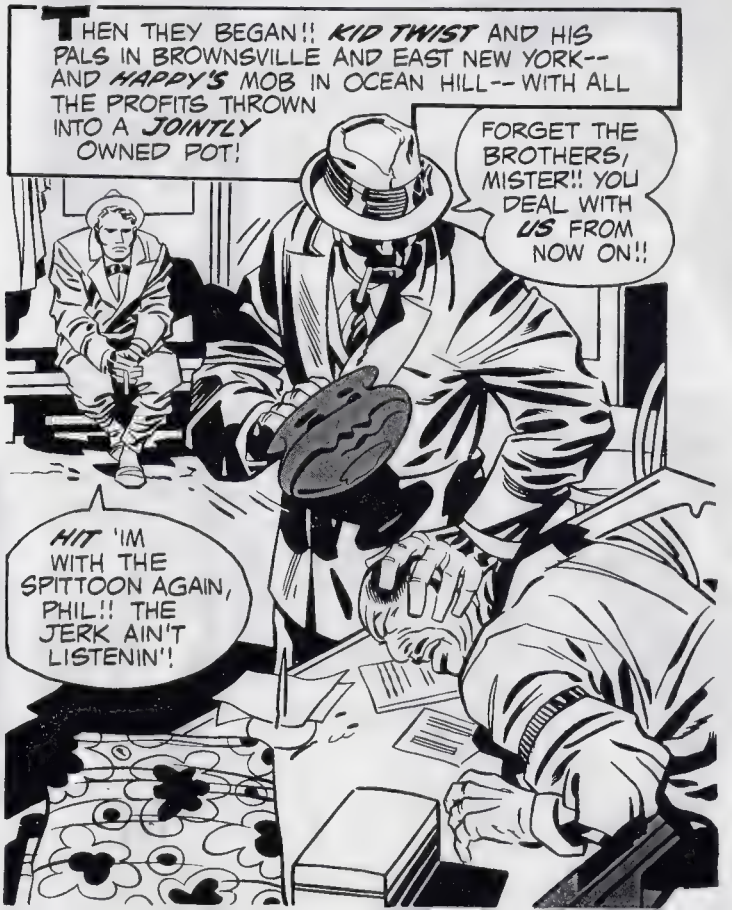
I'LL KILL 'IM!! I'LL KILL 'EM ALL!! BUT THAT MEYER GETS IT FIRST!!
OK!


THE "MEYER" IN QUESTION WAS BROTHER OF WILLIE AND IRVING S.!! THESE WERE THE THREE IN "THE SADDLE" PRESIDING OVER VICE IN BROWNSVILLE AND EAST NEW YORK!! THEY WAITED FOR THE ANGRY KID TWIST TO MAKE HIS MOVE!! AND HE DID!! AND IT SEALED THEIR DOOM.!!
WHY COME TO HAPPY, TWIST? WHAT DOES HE GET OUTTA HELPIN' YA RUB OUT THE BROTHERS?!!
WHO WANTS TO TALK TO YOU, TWIST?! I DON'T EVEN LIKE YOU!!-- AND THAT GOES DOUBLE FOR YOUR FRIENDS, BUGGSY AND PITTSBURGH PHIL!!
DON'T GIMME THAT! YOU'RE LISTENIN', AWRIGHT! YOU KNOW THAT IF WE KNOCK OFF THE BROTHERS WE TAKE OVER THE RACKETS-- THE PROFITS!!
SURE, SOUR-PUSS! THE KID'S RIGHT!! BUGGSY AND ME'RE JOINING 'IM--! AND WE CAN MAKE IT, IF YOU BOYS THROW IN!!
IT DON'T SOUND BAD, HAPPY!! WE CROAK THE BROTHERS AND THEIR BUMS FOLD!!
IT REALLY AIN'T A BAD IDEA, HAPPY! YA GOT PLENTY O' GUNS HERE! YOUR PALS ARE WILLIN'!!
YEAH!! I'M FOR IT!!
LOUIS, THE RESTAURANTEUR, AND HIS STATESMANLIKE STATUS INHERITED FROM HIS BLOOD RELATIONSHIP TO CHICAGO'S "BIG AL", WAS THE CATALYST WHICH FUSED THE STRANGE COMBINATION OF VOLATILE CHEMISTRY--THAT WOULD SOON EXPLODE-- AND SPREAD LIKE A DARK RED STAIN.!!
OKAY, TWIST!! BUT IT BETTER PAY OFF!!
AAAA--STOP EATIN' LEMONS!! LISTEN! I WANT MEYER TO CROAK FIRST, UNDERSTAND?? I WANT MEYER TO GET HIS FIRST!!

IT DIDN'T WORK OUT THAT WAY--IT WAS *IRVING* THAT GOT IT FIRST!!--*EIGHTEEN* BULLETS FIRED IN A HALLWAY AMBUSH!!


PURPLE WITH RAGE, KID TWIST HAD TO WAIT A *YEAR* BEFORE *MEYER* BIT THE DUST, IN AN OLD BUILDING--AFTER DODGING *NUMEROUS* UNSUCCESSFUL TRIES!

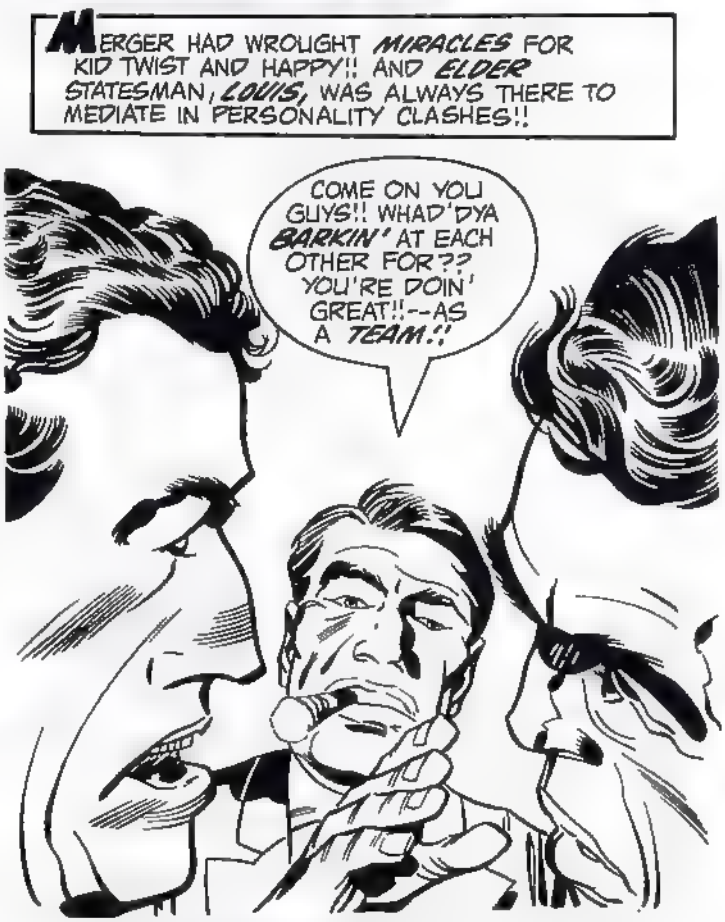
WELL, WE'VE *FOUND* MISSING WILLIE!!
AS FOR BROTHER *WILLIE*, THE CORONER FOUND HE'D BEEN *BURIED ALIVE* BY THOSE WHO THOUGHT THEY'D *BEATEN HIM TO DEATH!!*
WHAT A MESS!


THEN THEY BEGAN!! *KID TWIST* AND HIS PALS IN BROWNSVILLE AND EAST NEW YORK--AND *HAPPY'S* MOB IN OCEAN HILL--WITH ALL THE PROFITS THROWN INTO A *JOINTLY* OWNED POT!
FORGET THE BROTHERS, MISTER!! YOU DEAL WITH *US* FROM NOW ON!!
HIT 'IM WITH THE SPITTOON AGAIN, PHIL!! THE JERK AIN'T LISTENIN'!

WE'RE SELLIN' PROTECTION! GET IT, BUSINESS MAN? THESE DRESSES COULD CATCH FIRE, SEE? BUT WE DON'T LET IT HAPPEN--FOR A PRICE!!
ALRIGHT! I'LL PAY!! I'LL PAY!!

THOSE WITH VIRTUE PAID!!--AND THOSE WITHOUT IT PAID AS WELL!! IN HOUSES WHERE LOVE WAS FOR SALE, THE TRIBUTE WAS EXACTED WITH EQUAL FIRMNESS!!
YOU EITHER TALK TO OUR ACCOUNTANT--OR TO US!! EITHER WAY--WE TAKE OUR CUT!! UNDERSTAND?
LET HER ALONE, LOUSE!
SLAM!
OW!!

BAM!
POW!
EXPANSION BROUGHT THE MOB TO THE WATER-FRONT!!--WHERE LABOR DISPUTES WERE QUICKLY AND PROFITABLY SETTLED FOR THE MOB!


MERGER HAD WROUGHT MIRACLES FOR KID TWIST AND HAPPY!! AND ELDER STATESMAN, LOUIS, WAS ALWAYS THERE TO MEDIATE IN PERSONALITY CLASHES!!
COME ON YOU GUYS!! WHAD'DYA BARKIN' AT EACH OTHER FOR?? YOU'RE DOIN' GREAT!!--AS A TEAM.!!

LOUIS ADVISED, AND HIS PARTNERS LISTENED!! HIS WORDS SURMOUNTED EMOTIONAL AND ETHNIC BARRIERS!! HE EVEN GOT THE KID AND HAPPY TO KILL AS A TEAM!!
TWIST! HAPPY! WHAT'RE YOU TWO DOIN' HERE?
WE CAME TO WISH YOU A HAPPY NEW YEAR, PUNK!
-AAAAAA--
BAM!
BAM!
IT WAS NOW ONE LARGE GANG--GROWING FAST! SPREADING OUT! MAKING BIG BUSINESS OUT OF "FLOATING" CRAP GAMES!--
--DISCOVERING BONANZAS IN THE "NUMBERS" AND LOAN-SHARK RACKET!! FOR EVERY FIVE DOLLARS A MAN BORROWED, HE HAD TO PAY BACK ELEVEN!
REMEMBER! YOU PAY UP YOUR WHOLE LOAN IN SIX WEEKS!!
AT THAT RATE, YOU GUYS MAKE 120 PERCENT IN 42 DAYS!!
YEAH! AIN'T THAT NICE!!--AND YOU'D BETTER BE ON TIME WITH YOUR PAYMENTS!!
OKAY!! SURE!! SURE!!

THE MONSTER COULDN'T OUTGROW ITS APPETITE!! IT ABSORBED *MORE* MEN--*MORE* RACKETS!! *ALLIE* JOINED THE GANG AND STOLE *CARS*--WHEN HE WASN'T *KILLING!!*

SHE'LL NEED A *NEW* PAINT JOB AND A FEW CHANGES!!

BUT FIRST WE'LL *BURN* OFF THE SERIAL NUMBERS!

BANK

COME ON! *HURRY* IT UP, YOU GUYS!!

OWNERS OF TRUCK FLEETS WERE SOFTENED UP BY *BLUE JAW*, WHO GOT THEM IN THE MOOD FOR *SHARING* PROFITS WITH THE GANG!!

WHAM!

THE AGE OF THE AUTOMOBILE WAS IN *FULL* FLOWER!! THE CAR BECAME A GANG UTILITY AS WELL AS A *PROFIT* SOURCE!! DURING AN INVESTIGATION, ONE MOBSTER OF *"MURDER, INC."* CONFESSED TO STEALING A *HUNDRED* CARS! THE HOOD WAS ARRESTED ONLY *ONCE* FOR CAR THEFT! WITH MOBILITY, THE GANG GREW *RICHER*--MADE *NEW* MERGERS--AND NOW HAD A BOARD OF DIRECTORS WHICH DEALT WITH THE *SYNDICATE!!*

SHOLEM WAS A TRANSPORTATION MAN AT HEART!! WHEN THE GANG COMMITTED BURGLARIES AND HOLDUPS, SHOLEM USUALLY DROVE THE *"GETAWAY CAR"!*

ROBBERY *REHEARSALS* WERE NOT UNCOMMON!! ONE CAR WAS USED *EIGHT* TIMES BEFORE IT WAS DEEMED READY FOR THE *REAL* THING!!

CARS BECAME A PROMINENT FEATURE IN THIS EVIL EPIC!! WHILE SLASHING TIRES IN A PARKING LOT OWNED BY A RECALCITRANT LOAN-CLIENT, KID TWIST'S HELPER, KNOWN AS *"THE JERK,"* KILLED THE OWNER'S SON WHEN HE SURPRISED THE HOODS AT THEIR WORK!!

LEPKE AND GURRAH, TWO INFAMOUS NAMES IN NEW YORK CRIME OF THE THIRTIES, WERE PRESENT AT THE BOARD MEETINGS OF MURDER, INC. WHEN EVENTS TOOK A MOST DRAMATIC TURN!
YOU KNOW IT'S GONNA BE DONE, DON'TCHA.? YOU KNOW THE DUTCHMAN S GONNA DO .T!
SURE, LEPKE! HE'S TAKIN' REAL PAINS WITH THE JOB!
THIS KIND OF HIT'LL SHAKE THE WHOLE TOWN; MAYBE EVEN THE COUNTRY!
Y' HEAR WHAT THE BIG BRAIN SAYS, GURRAH! MAYBE EVEN THE COUNTRY! HOW D'YA LIKE THAT??
BOY! THAT DUTCHMAN MUST BE SORE--OR SCARED--TO ORGANIZE A "RUB-OUT" LIKE THAT!
SO WHAT!? THE MOB IS EVEN SUPPLYIN' THE DUTCHMAN WITH THE "KILLER" CAR!!
I THINK HE'S CRAZY! HE THINKS THE D.A. IS PICKIN' ON HIM ALONE!!
WELL, HE'S NUTS!! WE'RE ALL IN FOR AGGRAVATION!! BUT IF THE DUTCHMAN "KNOCKS OFF" THIS SPECIAL PROSECUTOR--THE FEDS WILL CRACK DOWN HARD! THEY'LL BUST UP THE RACKETS!!
THE DUTCHMAN'S GONNA START SOMETHIN' THAT WE GOTTA STOP! SO--YOU KNOW THE ANSWER!! IT'S THE DUTCHMAN WHO MUST DIE!!
I WONDER WHO'S GONNA GET PICKED TO DO THE JOB?
IT WAS GOING TO BE A KILLING THAT WOULD EQUAL THE APPROACHING MURDER OF THE D.A. FOR SENSATION!! THE NAME OF DUTCH SHULTZ WAS A BYWORD FOR FEAR AND POWER IN THE GANG ERA!!
WE GOT THE WORD, CHARLIE! HE'S IN THE BAR!!
WAIT FOR ME--AND KEEP THE MOTOR RUNNIN'!
BAR

MENDY AND PIGGY WERE IN THE "GETAWAY CAR" AND ASSIGNED TO THE GUN WAS "CHARLIE THE BUG"--A COOL, CASUAL, MARKSMAN WHO COULD SHOOT WITH UNERRING ACCURACY!
THE "RUMDUMS" IN THE BAR AIN'T GIVIN' ME A TUMBLE! I'LL JUST NOSE AROUND TILL I FIND 'IM!
CHARLIE LOOKED--AND CHARLIE FOUND!! THE BAR EXPLODED IN PANIC WHEN THE SHOTS WERE FIRED!!
BAM!
BAM!
THE STROLLING KILLER HAD EVIDENTLY LOOKED FOR DUTCH IN A BACK ROOM--HAD INSTEAD FOUND THREE OF HIS AIDES TOTALING UP SHULTZ'S PROFITS!!
DEATH CAUGHT DUTCH WASHING HIS HANDS IN THE GENT'S ROOM!! IT WAS OCTOBER 25, 1935!!--AND THE BELL WAS TOLLING ELEVEN AS THE DUTCHMEN LAY MUMBLING INCOHERENT SNATCHES OF SPEECH!! LATER HE WAS SILENT FOREVER!!
MY-GUILT-EDGED-STUFF--THOSE RATS HAVE-TUNED IN--NO-NO-NO--

SOME TIME LATER, AT A "BULL SESSION" IN KID TWIST'S APARTMENT--
NICE THING, HUH! I GO ON A JOB WITH TWO GUYS-- AND THEY RUN OUT ON ME!! I COME OUTTA THE BAR-- AND THEY AIN'T THERE!
WHAT'S HE BEEFIN' ABOUT, ALLIE!?!!
DON'TCHA GET IT? IT WAS CHARLIE THAT WAS PICKED TO RUB THE DUTCHMAN!
YEAH! THAT MENDY AND PIGGY!!--THEY "PUGGED" IT!
MENDY AND PIGGY WERE IN ON IT, TOO, EH? THEY'RE SUPPOSED TO BE GOOD!!
NOT TO CHARLIE THE BUG!! LOOK! HE'S GONNA THROW A FIT!
THIS AND OTHER INFORMATION WAS TO MAKE KID TWIST AND ALLIE VALUABLE WITNESSES WHEN THE FEDERAL PROSECUTOR BEGAN CRACKING DOWN! BUT FIRST THOMAS E. DEWEY WENT AFTER AND GOT LEPKE!!--THE MOBSTER WHO PREVENTED HIS ASSASSINATION!!
WHEN YOU BRING IN LEPKE, WE'LL MOVE IN ON THE REST!! WE'VE PREPARED THE CASE THAT WILL SCRAP "MURDER, INC.!"
THE JOB TOOK FIVE YEARS! IT WAS A LARGE GANG--BUT TOM DEWEY ROSE TO BECOME NEW YORK'S GOVERNOR AND BATTLE HARRY TRUMAN FOR THE PRESIDENCY!! HOWEVER, HIS EARLY INVESTIGATION UNCOVERED MANY FACETS OF "MURDER, INC.!!"
THE END.

How a Comic Is Created

BY PAUL LEVITZ

Chapter One

Many of the letters that pass over our desk each month ask questions about some of the behind-the-scenes processes involved in the production of our comics, like the lettering or the coloring. We rarely have the room to answer these in any detail, so one of the regular features of **THE AMAZING WORLD** *is going to be an in-depth exploration of some of these processes. We'll start, in this column, with a discussion of the editorial decisions that take place in preparing a comic's first issue and before we're finished we'll go all the way to how a comic reaches your newsstand*

. . . . .

The story opens on the day Archie Goodwin left **DC**, leaving publisher Carmine Infantino with the complex task of sorting out Archie's editorial chores among the various editors who had room on their schedules. It was easy to decide who should receive custody of **Detective Comics**—Julie Schwartz, with 10 years of experience editing the magazine received it back, continuing where he had left off a year before. The war titles were more of a problem, as veteran Joe Kubert was far too busy with **Tarzan, Rima,** and the ever-popular **Our Army At War** (with **Sgt. Rock**). So the action-oriented **Our Fighting Forces** (with **The Losers**) went to west coast dynamo Jack Kirby; the more traditional battle book **G.I. Combat** (with **The Haunted Tank**) to Murray Boltinoff whose World War Two experience and **Ghosts** editing made him the perfect choice; and **Star Spangled War Stories**, whose star character, **The Unknown Soldier**, had just the supernatural name for our other eerie editor, went to Joe Orlando. Which brings me to the real beginning of this article . . .

Star Spangled War had been slipping in sales in recent months, so the first decision was that the lead feature should be revised and given a new outlook. With Joe's natural talent for the mysterious and eerie, it went without question that he would move the character in that direction. The first step in the change-over therefore was to select a new writer. Frank Robbins, who had been writing the series for Archie, was now busy with the art chores on the **Shadow**, and was not particularly strong in the gothic field anyway. After a review of his current staff and their assignments, Joe decided to give the series to David Michelinie, a young writer with about two dozen short mystery stories under his belt.

The question of what to do in the back of the book came up. Our first issue had a locked-in back-feature: the final chapter of the Bob Kanigher-Frank Thorne **Enemy Ace-Balloon Buster** team-up; after that? The idea of a second series was mentioned, and some ideas tossed around, but it was finally decided that it would detract from the novelty of the lead feature. Maybe later, but for now we'll go with some war stories about different types of wars and warriors. There's also about a half-dozen stories that Archie left us for eventual use.

A simpler matter was the text page. To give the mag an all-new tone, we

OH, MY GOD! YOU MEAN...THIS... IS MY NEW FACE?
I'M SORRY, SON, THERE'S NOTHING WE COULD DO. PLASTIC SURGERY IS A YOUNG SCIENCE. PERHAPS...IN A FEW YEARS...

wanted a new title for the letters section. "Dead Letter Office" was settled on, and a sketch of the logo worked up by the artist/editor. How to handle the section itself was even more quickly decided upon. Since The Unknown Soldier was hardly as light-hearted a character as Cain or Abel, all the mail would be answered in the editorial "we" by the assistant editorial "me."

Now it was time to bring our final package of ideas before the publisher for his comments and approval. After explaining all our plans and designs, Joe received Carmine's okay, and we were in business.

Well, by this time a week had passed since David's last visit to the office (our other titles taking up some of the time, of course), and here he was, bright-eyed and bushy-tailed, ready with the plot for his first series assignment. A tight, competent and professional plot was expected, but we received a superb one. With only a little bit of working over by the master plotter himself (who had supplied the germ of the idea in suggesting the theme that David used), it was ready to be broken down and scripted. Some of the breakdowns were worked out in the office, since the first story is so all-important to the series, but then David was sent home to work it all out.

Skipping over all the details of the work done by the writer since we want to save that for a future article, we'll go ahead in time to when David brought in his script. After it was carefully gone over and edited by Joe, I proofread it and threw my comments in, which were far too complimentary to be presented in this theoretically unbiased article. At this time I also prepared the reference material for Gerry Talaoc, and then packed the script in with the rest of the material going to our Philippine studio.

Once again saving all the hard work done by Gerry as both the penciller and inker of the story and that of the letterer for a future article, we reach the moment when the artwork arrived back in the DC offices. After all the staffers had gotten their sneak previews, the artwork finally made it to Joe's desk, where we went over it with David also present to lend his opinions. Once again we were much too generous in our praise for your ears.

After I proofread the book, made a minor change or two to fit the story in better with the art, Joe worked out a few possible cover sketches and went in to Carmine with them. The details of a cover conference will also be left for a future article, so I'll just mention that the cover then went out to Joe Kubert for rendering. He gave us a somewhat different version of The Soldier's face, but since our star can use many guises it proved fine—and the cover itself was naturally well rendered.

Before anything more could be done about the future of **The Unknown Soldier**, it was time to take a look at his past. The task of researching the character's history fell to me, as Joe's assistant, and an afternoon in the DC library told me all I needed to know about precisely how much we could tamper with the origin and nature of our star without getting angry fan letters by the sack.

Armed with this information, David Michelinie came in with three or four possible directions for the series to turn to. One would have made him an immortal and rather undefined warrior with no real origin—as he more or less was in his first two appearances (**Star Spangled War** #151 and 152). This could have led to him fighting in many wars, in many places and times. It would also have required us to create a sort of **Phantom Stranger**ish mood of unreality. A second, similar proposal centered that type of character in World War Two but gave him a very spy oriented line of work, with all the gimmickry of a **James Bond**.

The version that was finally accepted called for a very minor change in the legend (we merely decided to show his face for the first time) and to give him more of an avenging personality. Henceforth he would be bitterly against war, and fighting to end it.

The groundwork finished, David

returned home to work up a plot for his first story. In the meantime, Joe turned to the question of finding an artist for the series. Jack Sparling had done a capable job on it when it was a straight war story, but now to get a touch of terror Joe wanted an artist from one of the mystery mags. A number of names were bandied back and forth, but finally Gerry Talaoc was settled on.

Talaoc brought strong credentials: his work on the **Phantom Stranger** series was commercially successful (the ultimate business test), he had done some fine stories for **House of Secrets** and **House of Mystery**, and had fairly recently done a book-length Weird War Tales story which firmly proved that he could master World War Two army action.

Now artistic changes in the character had to be contemplated. Should he be given an ordinary human face, or something terrifying? If it was to be terrifying, how so? Former EC artist Orlando sat doing sketches and ideas, and finally came up with a couple of suggestions for Talaoc.

While we awaited David's plot, a few other things were threshed out. First came the magazine's title logo: as the most obvious thing that a reader sees on a magazine, it must play a large part in his decision to buy (or not buy) it. It was decided to reduce the size of the magazine's official title and to play up the name of our star, with the word "Unknown" in the boldest type to attract readers of the mystery line. Production boss Jack Adler was called in to consult, and finally he sent it out to demon designer Gaspar Saladino for lettering.

I gathered up the letters sent in about issue #180 (a very sparse batch—if you would like to write to **DC**, may I suggest the war titles which receive very little mail and deserve far more) and wrote the text, and we were finished. The book was turned over to production, and was out of our hands.

It was time to start on the next issue ■

NEXT ISSUE: *How a comic-book script is written! The plot conferences, the breakdowns, and the different methods different writers use.*

1 2 3 4 5 6 7 8 9 10 11 12 13

Here's a rundown on the Super-Stars depicted on our premiere cover.

1.—Swamp Thing
2.—Wonder Woman
3.—The Shadow
4.—Sgt. Rock
5.—Capt. Marvel
6.—Superman
7.—Batman
8.—Kamandi
9.—The Flash
10.—Green Lantern
11.—Cain
12.—Aquaman
13.—Tarzan

A.—Adam Strange
B.—Black Canary
C.—the Original Flash
D.—the Modern Flash
E.—Batman
F.—Robin
G.—Kid Flash
H.—Green Lantern
I.—Johnny Thunder
J.—Detective Chimp
K.—Elongated Man
L.—Captain Boomerang

NEXT ISSUE: All the material isn't in yet (a lot of it isn't even decided upon at the time this first issue goes to press), but tentatively planned contents for #2 include: An interview with the dean of comic book editors, Julius Schwartz, conducted by his Favorite Guy H. Lillian III; Focus on the heroes of the Fifties, The Evolution of a Trend, by Carl Gafford, "How a Comic Book Script Is Done," by Paul Levitz. Plus an unpublished Golden Age story from the Forties, a special centerspread, insight on a different side of Carmine Infantino's creative work, and a tour of a comic book museum! On sale Labor Day, with advance orders being taken now . . . See you then!

THE AMAZING WORLD OF

LETTERS

If you can think of a better title, please do. In the meantime, this will be our letters section. Actually, you're not going to see any letters printed until our third issue. You see, with a bi-monthly fanzine, you have to have an issue finished and gone to press close to two months before your sale date. It is now the beginning of May as we tie up the loose ends of our first issue. Our second issue will be finished by the time this first issue comes out in early July. And, logically, our third issue will be completed by the time issue #2 goes on sale in early September.

That gives you under two months to get those cards and letters in on our premiere issue. We've spent a long time working on this magazine in the hopes we can hit it off just right and bring you the best magazine of its type for your money. But, of course, you fans are the ultimate judges of our labors.

Don't be afraid to knock us if you feel it justified, in fear that we might not read uncomplimentary letters. We're all old letter-hacks and we can verify that all letters are read and considered with equal respect.

If you have any specific questions about any of the titles in DC's line of Super-Stars, let us know.

So break out the pencils, pens, or typewriters and give us your views. This is YOUR chance to get the inside information you've always wanted. See ya here!

IT'S A BIRD... IT'S A PLANE... IT'S SUPERMAN ...in technicolor

A shocking moment from "Magnetic Telescope."

BY STEVE MITCHELL

One of my fondest childhood memories was watching those old Paramount Superman cartoons. They had everything a kid was into; death rays, mad scientists, monsters, and of course Superman. One of my great dreams was to see those beauties on the big screen, and of course in color. Recently those dreams came true when I along with other National staffers got a chance to rediscover those Technicolor treats in the N.P.P. conference room. Needless to say we were all knocked out of our socks.

The magic began to unfold over a series of lunch hours. At the stroke of high noon we ran downstairs to the commissary to stock up on meat ball heroes, potato chips, coke, etc. and then rushed back to get the best seats I can safely assume that the feeling among the group was one of awe and respect. These cartoons have no equal; the drawing, the use of color, the exciting stories, cartoons will just never be the same. When the assignments were being chosen for the **Amazing World of D.C. Comics,** I jumped at the chance to write an article about the Superman cartoons. Sol Harrison gave me a xerox copy of an old Paramount merchandising manual which contained information about the Fleischer studio which produced the cartoons as well as tips to theater owners on how to promote the cartoons when they played at their theaters. I would like to share some of that information with you.

The cartoons were produced back in the forties at the Fleischer studios which were located in Miami, Florida. You may be familiar with the Fleischers' work as they were responsible for the early Popeye cartoons. The Fleischers (Max and Dave) employed a staff of over ninety artists to work on the first cartoon of the series, "SUPERMAN." The normal production time spent on a cartoon is approximately three and a half months. "SUPERMAN" took twice that. The "Man of Steel" was getting the royal treatment from the Fleischers; over forty buckets of various colored paints were used to color Superman's first screen adventure

Drawing a twenty page comic book is no simple task; it's a long haul as any comics pro will tell you. Stop and think how long it took to draw the nearly one million pictures required to give Superman cinematic life. Every one of them was drawn with expert care to resemble the famous Siegel and Schuster original. One of the trademarks of these eight minute beauties was the detail and attention to reality. Animator Sidney Pillet used a Paramount newsreel which recorded the crack-up of the Silver Span bridge in Tacoma, Wash., as a guide for the bridge destruction in the first Superman cartoon. The Fleischers' approach to making these cartoons is similar to making feature films. They used tracking shots to establish locations and extreme close-ups for dramatic impact. Creative use of lighting also plays a large part. One of the best examples is Superman's confrontation with Mr. Big in "Showdown", or the spectacular night sequences in "Bulleteers" or "Jungle Drums." Color was creatively employed; when the scene was dominated by a light source the frame was tinted to indicate this light source such as in "Terror on the Midway" or "Electrical Earthquake". Another touch was people and objects casting shadows as in real life.

Sound was important as well—no word balloons or captions here. To create the sound of Krypton's explosion, the Fleischers amplified the sound of an apple breaking in two until it reached the decibles of gunfire. It was most effective. What does a Death Ray sound like? A problem solved by the Fleischers when they used the sound of a sizzling steak for the crackling and hissing of the Mad Scientist's ray in "Superman"

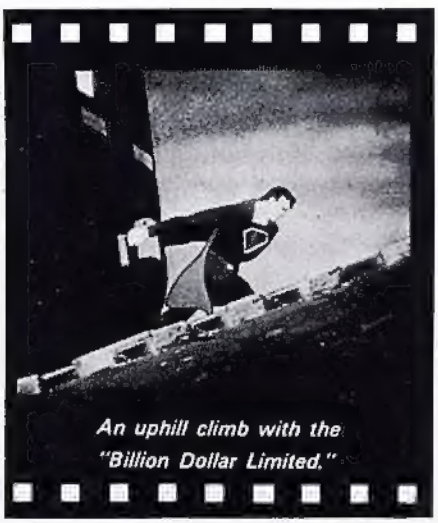
Bud Collier, well known host of the popular game show "To Tell The Truth", was the voice of Superman and Clark Kent. Sammy Timberg composed the music for the entire series of cartoons. His music was a tremendous dramatic aid in establishing the mood and pace of a scene, which is the purpose of film music. Next time you get an opportunity, listen to the music as the camera zooms in on the Daily Planet in the first Superman adventure. It exemplifies not only the hustle and bustle of the city but the atmosphere of the newspaper as well.

1) **SUPERMAN**—This was the first in the series and in it we find a mad scientist, a death ray, and a threat of destruction at the stroke of twelve. Lois Lane smells a story and winds up captive of the Mad Scientist. Superman saves Lois and Metropolis from destruction only after he has a fist fight with the death ray which he ultimately destroys.

2) **MECHANICAL MONSTERS**—A rash of robberies is being committed by

flying robots. Lois is on the scene as one robs a jewelry store where she stows away in the robot's back and returns with it to its lair. She becomes the captive of the robots' mad scientist-inventor. Supes follows one of the robots back to the madman's lair, where he has a fantastic fight with fifteen robots and ultimately destroys them. Meanwhile Lois is being lowered into a vat of molten metal. Superman saves her, captures the madman, and all is well until his next adventure.

3) BILLION DOLLAR LIMITED—A train carrying one billion dollars to the mint is the prey for a couple of thugs in a special bullet-proof car. Lois is aboard doing a story when they attack. She picks up a machine gun and does her best but fails to stop them and the super-car they are driving. They destroy a bridge and as the train is about to be destroyed, Superman saves the train and pulls it at super-speed to its destination, overcoming machine gun fire and



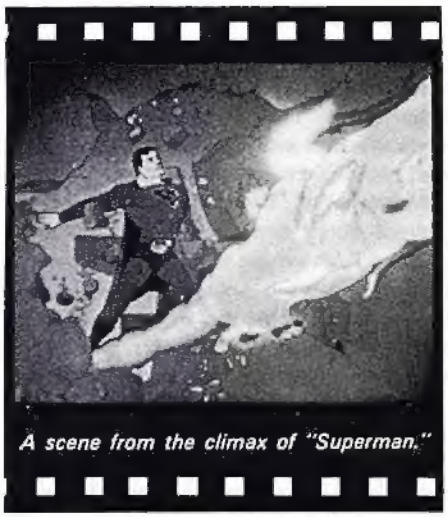
An uphill climb with the "Billion Dollar Limited."

poison gas in the process.

4) ARCTIC GIANT—A prehistoric monster is discovered in the arctic wastes frozen in a block of ice. The creature is brought to Metropolis in its frozen state, but the refrigeration unit fails and the creature breaks loose. The creature begins a rampage of destruction until Superman shows up. Superman and the beast fight it out until the Man of Steel dramatically ties him down and returns the Arctic Giant to captivity.

5) BULLETEERS—A group of super criminals blackmail Metropolis with destruction unless their demands are met. The demands are not met, and the Bulleteers climb into a bullet-shaped rocket car and proceed to destroy many important structures in Metropolis. Superman comes to the rescue and has a wild aerial duel before finally capturing the Bulleteers.

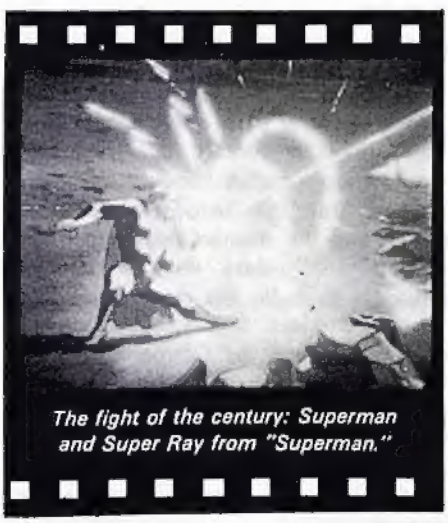
6) MAGNETIC TELESCOPE—Outside



A scene from the climax of "Superman."

Metropolis stands an observatory with a giant magnet mounted on top. This magnet is for the purpose of drawing an asteroid closer to the earth for observation purposes, then returning it back to space. A group of concerned citizens including Lois try to stop the scientist from bringing it closer to earth but in the process they destroy the magnet's power, leaving the asteroid out of control and heading for earth on a collision course. Superman tires to punch the mini planet out of the earth's gravitational pull, with no luck. He returns to the observatory and grabs the broken power cables. With thousands of bolts flowing through him, Superman enables Lois to reverse the asteroid's course and thus save Earth.

7) ELECTRICAL EARTHQUAKE—This cartoon strangely enough takes place in Manhattan, not Metropolis. An American Indian walks into the Daily Planet office and claims that Manhattan belongs to the Indians and should be returned to them or else! The Indian is unsuccessful and leaves the Planet building in a huff, followed by Lois who smells a story. The destination is an undersea laboratory where the Indian has

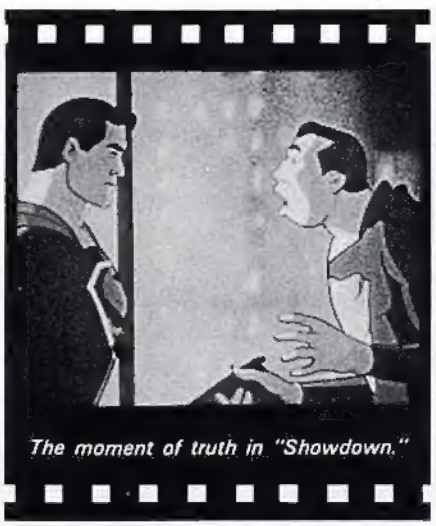


The fight of the century: Superman and Super Ray from "Superman."

rigged electrical cables to explosives all around the island. Lois manages as always to get captured. The reign of destruction begins as electricity sets off explosions around the island. Supes arrives on the scene and in a fantastic underwater effort tries to prevent any more explosions. Superman is successful, stops the destruction, saves Lois, and brings the Indian to justice.

8) VOLCANO—Clark and Lois are covering a story on a Pacific isle which is the home of a large volcano. Lois goes to the volcano site where excavations are going on, but things go awry and the volcano becomes active. Superman reroutes the lava into the sea and prevents it from the destroying the city on the island, then saves Lois once again.

9) TERROR ON THE MIDWAY—Clark and Lois visit the circus for a pleasant evening. Suddenly things get out of control when a gorilla not unlike **KING KONG** gets loose. The circus becomes a



The moment of truth in "Showdown."

total chaos. Clark changes to Superman and fights escaping beasts to get things under control. He has a climactic fight with the ape and saves Lois from certain death.

10) JAPOTEURS—Our two intrepid reporters are covering the unveiling of a new super aircraft on its first test flight. Lois stows away in the giant aircraft so that she can scoop Clark, but a group of Japanese agents have stowed away as well, and they commandeer the bomber, destroy all the pursuit planes on the field, and head for Japan. Superman gains entry into the plane and discovers Lois is about to be dropped out of the bomb bay. Daringly, he catches her in mid-fall just after she's dropped. The bomber is sabotaged and goes out of control, but Supes catches it and lands it in the middle of an area similar to New York's Times Square.

11) SHOWDOWN—Superman has

been responsible for a series of robberies in Metropolis, or so it seems. Actually, a small-time hood has been pulling off the heists in a Superman costume. Clark is near the scene when one such robbery occurs and takes some action as the Man of Steel. The two Supermen have a showdown on a rooftop, where the bogus Superman gives up and takes the real Supes to Mr. Big's hideout. A chase ensues at Mr. Big's, but he's no match for the Man of Steel and is quickly captured and put in the hands of the police.

12) ELEVENTH HOUR—Clark and Lois are the captives of the Japanese in the city of Yokohama. Every night, Superman destroys vessels being built in the ship yards, and returns to his cell as Clark. The Japs are infuriated by the sabotage. They post warnings that unless the sabotage ends Lois will be executed. Clark is unaware and continues his evening attacks as Superman until he destroys a ship and is pinned by some falling girders. In retaliation, the Japs sentence Lois to her execution. Finally, Superman notices one of the posters and rushes to save Lois from her executioners.

13) DESTRUCTION INC.—Lois takes a job at the Metropolis munitions plant in the hopes of getting a story about suspected sabotage. She overhears a conversation about sabotage in the plant, but the perpetrators spot Lois and give chase. An old guard named Pop intervenes, but is buried under some girders. Lois is caught and put in the tip of a torpedo that is about to be demonstrated to a group of military officials. The girders that buried Pop move and Superman bursts free. The torpedo containing Lois is fired at a target ship in the harbor, but Supes rescues her in the nick of time.

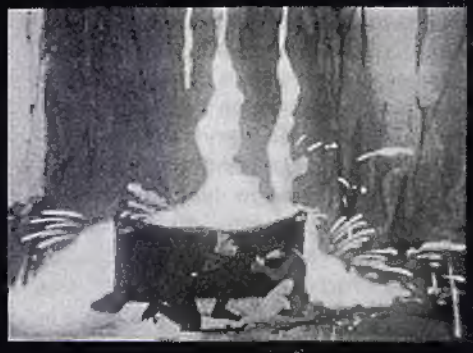
14) MUMMY STRIKES—A prominent historian is found dead in the Egyptian museum by his assistant, who is later accused of murder. A professor calls Clark over to the museum with possible evidence that will clear the assistant of the charge. Lois follows Clark to the museum where the professor unveils an ancient curse surrounding the mummy of King Tush which lies in the museum. Clark discovers a poison needle by the trigger that opens the mummy's coffin and realizes that it was the needle that killed the historian. The professor tells Clark that King Tush's giant guards were given a life-giving fluid by the deceased historian. A ray emits from the amulet around the King's neck, bringing his four giant guards to life! Lois is cornered, and before Clark can rescue her is thrown into a sarcophagus. He bursts through as Superman, downs the giants and saves the professor and Lois from a flaming death.

15) JUNGLE DRUMS—A plane carrying Lois and some secret military documents is shot down by Nazis posing as high priests in the African jungle. Before Lois is captured she hides the documents. The Germans threaten to burn her alive unless she discloses the location of the papers, which contain information about Allied convoy movements. Clark is flying above the jungle site and bails out when he sees Lois' wrecked aircraft. Lois is at the stake when a native hands the German commander the information. Now possessing the desired documents, the commander orders her death, and proceeds to radio the information to a pack of U-Boats. Supes saves Lois and has a fight with the Germans' artillery, while Lois radios for help to save the convoy. The Nazi commander discovers Lois but Superman saves her from harm. A flight of American bombers routes the wolf pack before they can destroy the convoy.

16) UNDERGROUND WORLD—Clark and Lois escort a professor on a journey to a lost underground cavern in search of the professor's father. Lois and the professor become trapped when their canoe floats away. Clark is following behind them, unaware of their peril. Lois and the professor are taken captive by a race of birdmen, who show them a statue of the professor's father. They realize then how he was lost as well as their own fate. High on a cliff, Clark watches a bizarre death ritual for Lois and the professor. He changes into Superman, but before he can rescue the pair he is attacked by the birdmen and engages in a spectacular fight. Superman saves Lois and the professor, and flies them to safety outside the cave, with the birdmen close behind. Supes seals the Underground World with explosives, cutting off the birdmen from human civilization forever.

17) SECRET AGENT—Two cars race through Metropolis exchanging gunfire. Clark is on the scene and leaps on the back of one. The first car is driven by a female intelligence agent for the U.S. escaping Nazi pursuers. The spies capture Clark, who feigns unconsciousness. She goes to the police for help so that she may deliver precious documents to Washington. The Nazis are aware of this and prepare an ambush on the road to the airport. The girl escapes the trap only to be pinned on a burning bridge by the Nazis. Clark's captors leave to rush to the scene. Clark quickly changes into Superman, collars his former captors and rushes to the bridge where he saves the girl from being crushed. He then flies her to Washington and deposits her on the steps of the Capitol. The cartoon closes with Supes flying past and saluting the American flag to a rather patriotic musical score.

An underwater scrap with "The Electric Earthquake."



A super umbrella in "Mechanical Monsters."

Mechanical monsters gang up on the Man of Steel in "Mechanical Monsters."

PUZZLES

BY BOB ROZAKIS

DIRECTIONS: In this word puzzle are the names of 55 titles of DC books, past and present. Try to find them all. Solution next issue.

M	O	R	E	F	U	N	E	X	P	E	C	T	E	D	P	O	L	P
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M	O	G	O	K	L	I	B	T	G	S	H	O	W	C	A	S	E	E
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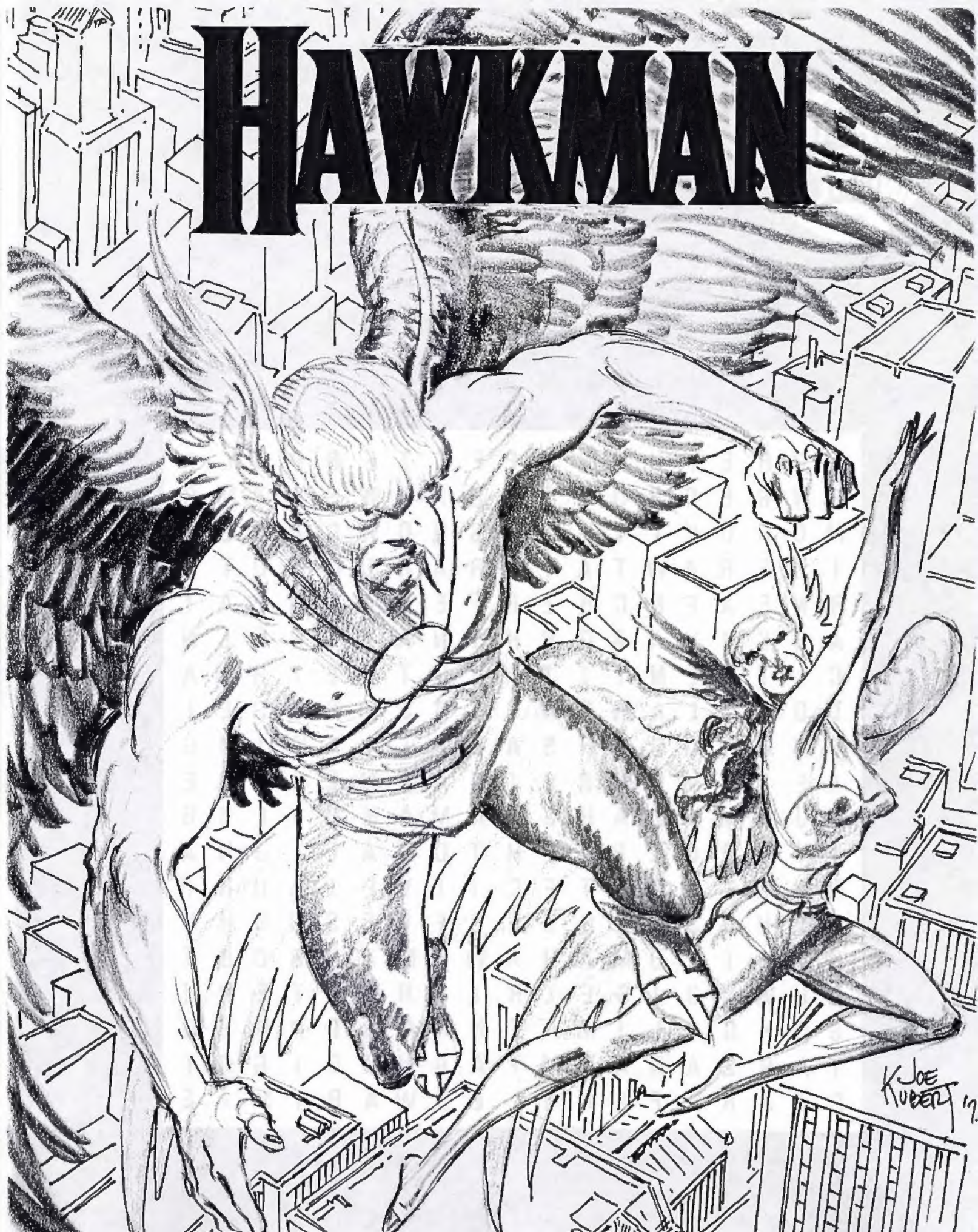
HAWKMAN
JOE KUBERT '17